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ABSTRACT

The nature, role, and scope of the dance in the United States is the subject of this collection of articles. The philosophical, historical, socio-cultural, and educational perspectives of dance are considered in the first four chapters. The following five chapters focus primarily on considerations that should improve teaching techniques and strategies used in several dance forms. (JD)

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ENCORES FOR DANCE

Selected Articles on Dance III
1968-77

Dennis J. Fallon, Editor
University of Missouri — St. Louis

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CONTENTS

7 Preface
9 Dance, *Jerry Hurndon* (*JOHPER*, April 1972)

Chapter I. Philosophical Perspectives of Dance

12 A Way of Thinking, *Margaret N. H'Doubler* (unpublished paper, 1973)
14 Paper Prepared for AAHPER, *Margaret N. H'Doubler* (*Spotlight on Dance*, September 1975/February 1976)
18 Dance as a Discipline: Past, Present and Future, *Elizabeth R. Hayes* (*The Academy Papers*, November 1976)
25 A Reaction to the Paper: "Dance as a Discipline: Past, Present and Future," *Marguerite A. Clifton* (*The Academy Papers*, November 1976)
28 Dance — An "Activity" or a Serious Discipline? *E. Ruth Greene* (*JOHPER*, January 1972)
29 Unity of Design — Modern Dance in Physical Education, *Sondra Horton Fraleigh* (*JOHPER*, November/December 1971)
32 Dance and Sports — An Essential Dichotomy? *Anne Schley Duggan* (*JOHPER*, June 1972)
34 An Observation on the Separation of Sport and Dance, *Richard E. Orr* (*JOHPER*, May 1977)
35 What Future for Dance in Physical Education? *Seymour Kleinman* (*JOHPER*, November-December 1969)
36 Humanizing Dance Education: Eastern Acquisitions, *Sondra Horton Fraleigh* (*JOPER*, May 1975)
38 The Meaning of Dance for Young Children, *Araminta Little* (*JOPER*, May 1977)

Chapter II. Historical Perspectives of Dance

44 Arrows, Slings, and Stones: Dance in Early America, *Lynne Emery* (*JOPER*, June 1976)
46 Mary Wigman's Middle Years, *Isa Berhsohn* (*JOPER*, June 1976)
47 Dance of the Shakers, *Dianne Damro* (*JOPER*, May 1977)
48 What is Right with the Dance, *Lucile K. Czarnowski* (*JOPER*, October 1968)
50 Reminiscences: Rejections and Rewards, *Ruth Lovell Murray* (*JOHPER*, June 1969)
52 Emergence of the Dance Division, *Sandra L. Gallemore* (*JOHPER*, October 1970)
57 Examination and Affirmation, *M. Frances Dougherty* (*JOHPER*, September 1969)
58 Reorganization — Its Implications for Dance, *Elizabeth R. Hayes* (*JOHPER*, October 1970)
59 Lucile K. Czarnowski Receives Heritage Award, *Miriam Lidster* (*JOHPER*, June 1968)
60 Destined From the Start for Her Lifework (Elizabeth Burchenal 1877-1959), *Lucile Czarnowski* (*JOHPER*, February 1970)
62 Looking at Doris' Works is Like Listening to Bach (Doris Humphrey 1895-1958), *Nona Schurman* (*JOHPER*, February 1970)
64 Her Wit, Spontaneity, and Originality Were Reflected in Her Compositions and Her Playing (Freda Miller 1911-1960), *Carmen Imel* (*JOHPER*, February 1970)
66 Womanliness, Spirituality, and an Indomitable Spirit (Mary Patricia O'Donnell 1896-1961), *Ruth Lovell Murray* (*JOHPER*, February 1970)

68 The Dancing Dunsings, *Kirby Todd* (*JOPER*, January 1976)
71 Jose Limon 1908-1972, *Jeanette L. Goodwin* (*JOHPER*, May 1974)
72 Random Thoughts about Ted Shawn, *Mary Campbell* (*JOHPER*, May 1972)

Chapter III. **Socio-Cultural Perspectives of Dance**

75 An Approach to the Study of Ethnic Dance for American Students, *T. Ray Faulkner* (*JOHPER*, May 1973)
77 Dances of the South Pacific, *Beth Dean Carell* (*JOPER*, May 1977)
80 Chinese Ethnic Dance for Modern Mankind, *Madelaine Kao Leonida* (*JOHPER*, June 1971)
82 Dance and Sexism, *Virginia Nill Jinks* (*JOHPER*, March 1971)
83 A Man Unchained, *Dennis Fallon* (*JOPER*, May 1977)
86 Dance and Men Physical Educators, *Sal E. Abitanta* (*JOHPER*, October 1971)
87 Dance Power, *Edrie Ferdun* (*JOPER*, April 1975)
88 Dance in the Urban School, *Joan Karff* (*JOHPER*, February 1969)

Chapter IV. **Dance in the Educational Process**

91 Wednesday at the White House, *Margaret Mains* (*JOPER*, May 1977)
92 Education for a Dynamic Lifestyle, *Celeste Ulrich* (*JOPER*, May 1977)
93 Dance Is Affective and Therefore Effective Education, *Mary Ella Montague* (*JOHPER*, March 1972)
94 Plugged In — Switched On, *Lois Andreasen* (*JOHPER*, January 1974)
95 Love — Can Be Taught in Dance, *Kirby Todd* (*JOHPER*, January 1970)
96 Repetition of Temporal Experiences, *Dolores M. Plunk* (*JOHPER*, September 1972)
98 Professional Dance Repertory and the Collegiate Dancer, *K. Wright Dunkley* and *Barbara Katz* (*JOHPER*, October 1975)
100 Dance Production as an Educational Experience, *Jeannette Hypes* (*JOHPER*, November-December 1972)
102 Dance Commentary: Educational and Performing Art, *Carole Rae* (*JOPER*, November-December 1976)

Chapter V. **Dance Notation**

105 Let's Take Time, *Elizabeth Thames Pierce* (*JOPER*, March 1977)
106 Five, Six, Seven, Eight . . . , *Larry Attaway* (*JOPER*, September 1976)
107 Notation of Movement as a Teaching Aid, *Toni Intravaia* (*JOPER*, March 1975)
109 Dance: An Illiterate Art?, *Ann I. Czompo* (*JOHPER*, February 1974)
112 Will Dance Be Literate?, *Lucy Venable* (*JOHPER*, January 1969)

Chapter VI. **Creativity and Dance**

115 The Case for Creativity, *Rosann McLaughin Cox* (*JOHPER*, March 1974)
117 Creative Movement Exploration, *Joan Hays* (*JOHPER*, January 1973)
119 A Road to Disciplined Self-Expression, *Nancy Schuman* (*JOHPER*, January 1971)
121 Teaching Dance Improvisation Creatively, *Linda Chaplin* (*JOPER*, April 1976)
123 Exercises for Creativity, *Joan Hays* (*JOHPER*, November-December 1969)
126 A Dance Lesson Based on Geometric Shapes, *Helen V. Wagner* (*JOPER*, January 1975)
127 Dance Technique Through Problem-Solving, *Ellen Moore* (*JOHPER*, June 1974)

128 Poetry and Movement, *Ellen Marx* (*JOPER*, March 1976)
130 Alphabet Dance, *Gertrude Blanchard* (*JOPER*, February 1975)

Chapter VII. Ballet, Jazz and Modern Dance Forms

132 Capturing Gravity, *James Brady Clouser* (*JOHPER*, February 1973)
133 Help for the Novice Ballet Teacher, *Janice D. McCaleb* (*JOHPER*, November-December 1974)
134 Ballet for the Gymnasium, *Janice McCaleb* (*JOHPER*, October 1969)
136 Beginning Ballet at the College Level, *Linda Jahnke* (*JOPER*, October 1977)
137 A New Perspective on Jazz Dance, *Joanne A. Fortunato* (*JOPER*, September 1975)
139 Jazz Dance in Secondary School Physical Education, *Toni L. Poll* (*JOHPER*, January 1973)
141 Jazz Dance in the Recreational Setting, *Ann I. Czompo* (*JOHPER*, January 1973)
143 Jazz Dance in the Secondary Schools: Problems and Promises, *Jean Sabatine* (*JOHPER*, February 1972)
144 Teaching Beginning Modern Dance, *Jeannie Hutchins* (*JOHPER*, November-December 1973)
146 Let's Face the Problems and Dance!, *Sandra Combest* (*JOHPER*, March 1973)
148 Classical Dance: A New Perspective, *Margaret E. Willis* (*JOPER*, January 1977)
150 Crossing Aesthetic Lines, *Anita Page* (*JOHPER*, September 1970)

Chapter VIII. Folk and Social Dance Forms

155 The Experience of Folk Dancing, *Howard J. Heglin* (*JOPER*, October 1976)
156 Dramatic Dance: A Folk Form or Natural Growth of the Individual?, *Patricia Abraham* (*JOHPER*, May 1971)
157 Square Dance for Today, *Ellen Cromwell* (*JOPER*, June 1977)
158 The One Night Stand, *Diane E. Burton* (*JOPER*, November-December 1977)
160 A Definition of Social Dance and an Argument for Its Inclusion in the Elementary School Program, *Gustav J. Varga* (*JOHPER*, February 1972)
162 Look! They're Touching Each Other!, *Cornelia J. Perrone* (*JOHPER*, October 1974)
165 People Should Love To Dance!, *Diane Burton* and *Don Armstrong* (*JOHPER*, October 1974)

Chapter IX. Dance Therapy

168 Historical Aspects of Dance Therapy, *Ida F. Chadwick* (*JOPER*, January 1977)
170 What Is Dance Therapy?, *Claire Schmais* (*JOPER*, January 1976)
171 Dance Therapy and the Autistic Child, *M. Kathleen Archambeau* and *David J. Szymanski* (*JOPER*, September 1977)
173 Dance Therapy for the Emotionally Disturbed, *Bonnie Shuman* (*JOHPER*, September 1973)
175 Dance and the Deaf, *Peter R. Wisher* (*JOHPER*, March 1969)
177 What Can Dance Be to Someone Who Cannot See?, *Margaret P. Duggar* (*JOHPER*, May 1968)
180 What Dance Therapy Teaches Us About Teaching Dance, *Claire Schmais* (*JOHPER*, January 1970)

183 Dance Therapy As a Career, *Claire Schmais* (*JOPER*, May 1977)
184 Dance Training for the Dance Therapist, *Claire Schmais* (*JOHPER*, October 1972)

Chapter X. Dance Exercise

187 Dance As a Lifetime Sport, *Mary Cowden Snyder* (*JOPER*, June 1975)
189 "Aerobic Dance" (Not Really Dance At All), *Lois Ellfeldt* (*JOPER*, May 1977)

Preface

There is considerable agreement among writers that editing a book is no less difficult than writing one. The mere selection and arrangement of articles in a book may lead one to consider termination of the manuscript. This consideration occurs most frequently when editing a book of previously published articles because the editor has less freedom to select and arrange the material. The weaknesses of such a book are readily apparent and editorial in nature.

The series, *Selected Articles on Dance*, is primarily a service publication that offers in volume form the thoughts on dance of an era. These volumes offer valuable reading for students, teachers and performers. The views in this text do not represent those of the National Dance Association or the editor, but are solely the views of each author. We hope the readers, whether they agree or disagree with the opinions expressed in this book, will gain a clearer understanding of the nature, role and scope of dance.

The philosophical, historical, socio-cultural and educational perspectives offered in Chapters One through Four should sharpen and strengthen one's theoretical considerations on dance. Argumentation in support of dance as an academic discipline and as basic education is interwoven throughout these early chapters. Chapters Five through Ten focus primarily on considerations that should improve teaching techniques and strategies used in several dance forms. These articles are indeed encores for dance.

The National Dance Association is grateful to Jeannette Hypes, director of NDA's publications unit, for her initial work and continued advice and commentary throughout the development of this book.

Gratitude is also extended to the editorial board of the publications unit — Ruth L. Murray, Elizabeth R. Hayes and Mark Wheeler — whose critical examination prompted several wise revisions in content and format.

Finally, the Association thanks the contributors. Through their words, we shall continue to receive encores for dance.

Dance

jerry hurndon

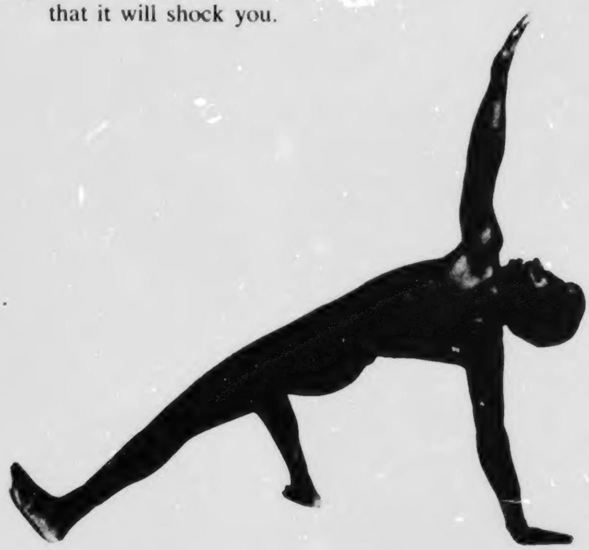
DANCE It's an escape from a bounceless, quickless world.
From limits.
Deeper into space,
higher and farther than sound.
Surer than sure beyond time.

Sexless.
Stronger than muscles in rhythms of force.

Cheers flushing your body into frantics matching your escape.

The inner meaning makes me aware of my body.
I temper my body with pain and work, and you will see
my flame of human aspiration lit by a strong spirit, and
flared up by a will to move my body
so pretty
that it will shock you.

Dance is escapelessness
endless
breathless !



Jerry Hurndon is an athlete majoring in physical education at California State College at Hayward. He wrote this poem after experiencing a class in dance for the first time.

Chapter I
PHILOSOPHICAL PERSPECTIVES OF DANCE

A Way of Thinking

MARGARET N. H'DOUBLER

"To teach" is to accept the privilege and responsibility of shaping and directing human thought. The hope of the teacher is to help each individual develop to his fullest capacity as a human being, and to equip him as far as is possible, with knowledge and skills with which to adjust to the forces that bombard himself and his fellow men, and contribute to the cultural efforts of his social order.

"To teach" also should imply a belief in that which one teaches, and a desire to share this knowledge and make it be a vital experience to those taught. This can only be accomplished if the student is enabled to construct in his own mind the ideas the teacher is presenting. And when the idea "clicks" through the student's own thinking, it is his, for it exists for him as his own creation. He has constructed it for himself, although he may owe the impetus for thinking to the thought of another.

The value of such a learning process is that it contributes to a living and stimulating attitude toward the knowledge thus acquired.

Living, to most of us, seems to be the solving of one problem after another but if problems can be met with understanding and ability with which to solve them, life is more likely to be met with a zest for living. It is the acquisition of new ways of responding satisfactorily to a problem that constitutes the process of learning. How are these responses learned?

The human being can be thought of as being immersed in an environment full of varying manifestations of energy, such as light, heat, sound and movement, to which he is sensitive and to which he must react in ways that will enable him to survive. To bring this about the individual is equipped with a central nervous system which is topped by a cerebral cortex. This cerebral cortex is a remarkable central equipment in the brain for a conscious using of sensory data relayed to it from the peripheral sense organs. Due to the nature of this central equipment one can consciously direct his acts and come to live a life of his own choosing; a life of broader and richer experiences than ever would be possible if his every act were only dictated by sensation and reflex responses. Life on a sensorial reflex level is the animal realm of existence and permits little or no advancement in culture. It is the conscious use of sensory data that has marked mankind's advancement through the ages, as evidenced in science, philosophy, and art — all of which is but a reflection of individual cultural advancement existing during the various cultural periods of civilization.

The function of the sense organs is to pick up environmental and internal conditions and thus excite the central nervous system to action. The result is a change of consciousness. This change is sensation. The recognition of the object or event that caused the sensation is a perceptual response. Perception is that type of response which takes place in the cerebral cortex and thus is two-fold event or happening. It is a sensory-cerebral phenomenon.

In perceptual thinking we come to know about things and events, not only as to their distinguishing properties, but how they affect us. Also, perceptual responses are highly personal for they are dependent upon the individual's state of mind at the moment of perception, upon his mood, his particular interest and purpose, his past experience, his health, and so on. The object of sensation, on the other hand, is constant and invariable. A certain table, for example, is the same table existing in space and time and consisting of the same properties, but it may be seen differently under different circumstances. Error lies in the way the object appears in consciousness. It is, therefore, in perceptual responses that basic error in further thinking lies. The realization of this fact should make teachers know the importance of sensorial appreciation. The problem centers, then, in a correct perceptual interpretation of sensory data and in the development of correct ideas and attitudes toward objects of experience. The best we can do is to avail ourselves, as far as possible, of knowledge concerning physical environment and of human nature and the objects of man's own invention, for all that is man-created has originated in his nervous system.

Perceptual thinking naturally and gradually leads into conceptual thinking. We can think in terms of images, of ideas about things that have earlier been perceived. The object of thinking need no longer be present to excite thinking responses. In conceptual thinking, ideas about things and events can be constructed on a rational level instead of a sensorial one. As the brain has more perceptual experience it has more data to use in forming new ideas, judgments and preferences. Conceptual thinking is creative thinking. It involves analysis which eventually results in a broader synthesis. Therefore, broader and deeper relations are discovered and values to the self-realized.

How does this discussion apply to instruction and learning in the field of physical education?

The subject matter that is of specific concern to the physical educator is not an isolated one of the human body and movement. It is rather the contribution that this knowledge can make to the growth of the intellectual and emotional forces of personality.

The sensations experienced in movements of the active body and in the various postures the body assumes, are as real as those sensations that flow into consciousness from other sources. The very fact that movement and posture sensations can be perceived means that they too are material that can be judged, compared, evaluated, and consciously directed in the performance of any act, be it one of everyday living or the skillful handling of tools or musical instruments or the techniques of sports or the expressive acts of dance.

The very fact that we are endowed with a movement sense — kinesthetic sense — means that movement sensations also can be perceived. They can be judged, compared, analyzed and developed into broader ideas concerning the body image and its movement. Those ideas are to become the directing forces of our future behavior.

Every individual is a functioning unit whose body structure can be classified with other external circumstances. That is, the body is an object to be known about. Its skeletal structure and muscles exist external to the central nervous system but inescapably connected with it. Because of this organic wholeness inherent in the human structure, the body is constantly pouring sensations of itself into consciousness, a condition that continues throughout the span of life. Because all phases of living are so closely connected with activities of the physical body, how important then it should be to seriously study its conditions. Through understanding there will develop an enthusiasm and respect for the body self. Such a refinement of movement experience is certain to pay dividends in the form of discovered values. Since the body image is a constant life companion, and can be a source of either irritation or pleasure, it should follow that to be in harmony with it is essential to a sense of well-being and of an integrated wholeness or unity. For it is the growth and enrichment of the inner life that is the important thing in teaching and the issue that should be as much concern to the physical educator as to those who instruct in other fields of learning.

To consider the body as existing externally to the central nervous system is recognizing two realms of existence. One, the outer world of stimulating forces, i.e., objects, other persons, natural phenomena, the "body-environment," etc. and two, the inner world of responses, sensations, ideas, desires, feelings, imaginings, etc.

We possess the things and events of the outer realm in the thought we have formed of them — thoughts created by ourselves out of sensation. Therefore, whatever knowledge may be had concerning the body and its actions must be built out of the sensations aroused by its moving skeletal parts and active nerves, muscles and tendons.

In movement the individual is the subject of his own moving body, which is the object. To have a sensation of motion there must first be movement to stimulate the sensory nerve endings embedded in the muscles, tendons, and joints. The conscious state aroused by the reaction to the sensory data relayed to the cerebral cortex is the perception of the movement and of the various body postures assumed in so moving. Thus the person who is both executing and experiencing the movement, is brought into an awareness of himself as a moving object.

Through the kinesthetic sense we are not only made aware of body positions and of moving parts, but also of the particular organization of time and stress factors of any particular movement. That is, our sensations of rhythm, and its organization is dependent upon the movement sense. We base our judgment of force and duration of movement upon these sensations, and these judgments are the basis for further general judgments of effort, resistance and weight. Our sensations of space, as well as of time, are also associated with the movement sense. It is through these sensations that we gain information concerning the position of the body or parts of the body and relation to other things in space. It is these properties of motion and the varying degrees of their combinations that makes up the science of human motion. It is their subtle shadings that determine the communicative power of motion. Muscle tensions are the sources of conscious meanings and at the same time the means of revealing them.

This objective-subjective relation between the "knowing subject" and the "object known" forms the structure essential to a vital learning experience in any field, for the subjective phase of experience can act creatively only as it is interactive with the stimulating forces.

The effective accomplishment of such a learning process in the field of body movement necessitates knowledge of the complete body structure. The anatomical structure must be understood as the structure that sets the mechanical limits for motor response. Knowledge of our physiological structure includes a consideration of the physio-chemical processes and the neuro-muscular system. It is a behavior equipment possessing reflex paths and infinite possibilities for activities that can be *modified*. It is highly modifiable and must be educated by doing. The third aspect to be understood is the mental equipment (wherein resides consciousness). It is of course dependent upon the part of the physiological structure. It determines the psychic behavior. Here resides the awareness of all sensations as well as the capacity to think, feel, imagine, desire, remember, create, etc. It is the equipment to interpret experience. The central nervous system is the very essence of the human person. It determines his intrinsic nature. This structure is the formative substance from which the personality emerges. It also is highly modifiable and educable and needs broad experience. It represents the personal human endowment that through knowledge and use are the only forces that lend warmth and importance to any act. The physiological and physical equipment together form the matrix of our make-up that furnishes the background which receives impressions and from which arise personality as patterns of behavior. They form the plastic material that is sensitive and durable. These three phases of the human organism form the native equipment which every student brings to the study of movement and no one phase should be neglected.

Movement participation which lacks the understanding of the relationship between the physical-objective and the inner-subjective phase of experience is likely not to contribute to the enrichment of the inner life, where resides the reality of our own creations. For too long the emphasis in physical education has been on skills for playing games, leaving students unacquainted with the emotional and intellectual significance of their acts. Students should be given the opportunity to participate in body activity in a way that will be a total self-experience. One that will motivate them with a desire for as perfect a body instrument as possible, capable of responding to the demands of the mind and of reflecting its attitudes.

The task is to present the scientific facts of movement, and of the process of learning and set up movement experiences in such a way that movement can become a self-directed and creative activity rather than a series of super-imposed stereotyped movement patterns. As instructors we should try to utilize to the best of our knowledge the great wealth of human resources for the individual's realization of himself, and of the more enduring life values.

"The instructor in the classroom, the artist in his studio, the monk in his cloister, and the scientist in his laboratory, should be equally aware of the forces which control the activities of man and his universe."*

*Source not known.

Paper Prepared for AAHPER

MARGARET N. H'DOUBLER
GULICK AWARD RECIPIENT

Before reading my thoughts to you I want to confess that I would be much happier if I were to work with you as a class of individuals, instead of you being a listening audience. A class situation would give an opportunity with direction, for movement exploring and problem solving. The discovered meanings and values would then be your own, due to the kinesthetic perception of your own movement sensation. Information can be imparted, yes, but knowledge can never take the place of experience.

What I am attempting to do is to present to you a way of thinking about dance as an educational force, when experienced as art creation in movement. It is a point of view that has affected my teaching and which led to the establishment of a dance major at the University of Wisconsin in 1926 and later to the master and doctoral degrees.

In preparing a case for dance as a full partner in the academic field the concept of dance as art creation in movement suggests basic areas to study as guidelines to an understanding of dance as an educational force. They are concepts to teach by and to teach for, that are within the reach of everyone.

One of the many concerns of education, regardless of the subjects taught, is to prepare the young to live creative, productive lives in the society in which they must live, and which they may wish to change. The language, customs, ethics — all must be learned in ways that will result in knowledges and skills and values that will contribute to a society of well adjusted individuals who have discovered a way of life that is worth living. In this perspective we can say, to teach is to educate and to learn is to become educated and that education is for living.

This thought suggests the necessity of being informed of the nature of our endowment for living, that it can learn and be molded to the demands of existence. But what is existence? What is life? What does it mean to be born?

To be born is to be endowed with a quickening life force, the human spirit, that animates us throughout our individual lives. Life is our heritage and its direction is to live.

Man of all creatures is destined to scale the heights according to his capacity for vision. He is born into an environment that is not designed for him — therefore, it does not satisfy him — this has challenged him to seek control over his environment and the universe.

A lifetime is spent in seeking an effective relation between man and nature — between man and his fellow man — and between man and the instinctive demands of his own complex nature. Within these interactions, human energy is gathered and released with varying degrees of force resulting in experiences that run the emotional gamut from great heights of ecstasy to the depths of despair. Individual endowment rounds this all out into a unique, thinking, sensitive, feeling creative human being, and in the process man has civilized himself.

Although we may not be able to say what life is, it would be difficult to imagine life except in terms of impulse, desire, action — vibrant with feeling and emotions. It is a reality to be experienced and the meaning found must be in one's own terms.

Since art is a man-made activity, we need to understand man its creator. As teachers we need to understand the nature of human materials with which we have to work.

Human biology informs us that our physical, intellectual and emotional resources are living systems within our organic nature. They exist as goal-seeking, self-regulating, purposeful tendencies, that direct human development toward an integrated whole, each system assuming its destined role.

The skeletal system has a characteristic structure with its own purposeful principles of functioning; the muscular system also has its inborn principles which manifest rhythmic organization and the nervous system, topped with its fabulous brain, functions as a communication and regulating system according to a destined plan — its function being to bring about a better adjustment to the demands of existence that life may continue. So interrelated are the physiological and psychological processes that there is no thought, feeling or act that is not affected to some degree.

These inborn tendencies to ultimate functioning and form, exist as a built-in guidance system. They exist as psychophysical dispositions with powerful motives to action. They have meant survival. . . .

Thus arrives a new life, born with an urgency to live and develop in accordance with its own genetic heritage. At birth, this Mary — this John — is a person with an individuality of its own. To preserve this individuality, and save it from herd-like conformity, is one of education's most important challenges.

From this source arises an awareness of being the possessor of an individual endowment — of having an existence apart from others similarly endowed. This sense of "being" is "self," the conscious phase of our psychic nature. This "being," existing in relation to itself, this "me" within us is constantly seeking harmony between the instinctive drives for living and the restraints of an evolving conscience and the impinging demands of other "me's" . . . Then we might ask . . . Not *who* am I? . . . but *what* am I? . . . Am I this that answers to a name only? — Then what is this inside that thinks and feels . . . rejoices and suffers . . . remembers and forgets?

But what has this knowledge to do with the teaching of dance? It means that we should approach its instruction with a belief in and knowledge of the capacities and abilities for individuality; that the students are integrated personalities, sensitive and responsive, and capable of evaluating their own movement experiences, intelligently and aesthetically.

Such knowledge gives us confidence in the ability and the value of learning through conscious experiencing, and in the artistic validity of creating from consciously evaluated experience. Of course, science certainly can not make art, but it can contribute to a truthful art.

To understand movement as an art medium, it is necessary to understand man's instinctive adaptive behavior by which he has survived. Our inborn drives to think, feel and respond motorly are nature's plan for living. To live is our heritage. Our mental and physical responses are living, driving systems within our organic nature. They exist as a creative psycho-physical mechanism that operates with an instinctive intelligence of its own, that the primary nature instinctively obeys. It is a source of natural strength — ever present and ready to serve when called upon — with patterns of behavior that are its own, and which are the source of all human behavior. As an example, recall the demands made upon you to rush to a meeting — perhaps you had to run for a bus and missed it. You decided to cross the street and were caught in a rush of traffic and were forced to make your way back to the curb — sensing movement all around you. Finally you arrived safely at your destination — thankful that you made it. Such a reminder will help students realize that the movement of dance draws upon the same resources as the movements used in everyday living patterns — only the reason to move is different.

Students need this knowledge to be able to command their body instead of yielding to the impulse to move without direction and control.

Especially is such truthful factual knowledge needed for art production for evaluating and selecting and directing. Improvement is impossible without informed effort. The source of this knowledge is movement itself. We are our own laboratory textbook and teacher.

I realize there are many who believe that scientific knowledge and methods used to explore the basic material of one's art are detrimental to the creative art spirit — and to know the truth about the facts is cold and without warmth, and that the mental capacities of intuition and emotion are the only sources of feeling. Neither the facts as truthful information or undisciplined feeling can lead to full understanding. Understanding is a fusion of appropriate feeling and truth. Science does not denounce emotion or intuition or devalue inspiration, on the contrary, it opens up new areas of truth and wonder that enriches and expands the aesthetic nature. Before dance can be appreciated as a particular art, we need to have an understanding of the nature and conditions of art in general.

My interest in art as an educational force is not only in its objects for forms, but in the fact that art is a "man-made" activity. What is it in human nature that gives rise to an impulse to fashion objects of beauty as he sees beauty — out of sights seen, things touched, movements sensed, sounds heard . . . A possible explanation is that due to the biological necessity for survival, based on meaningful and valuable experience, an interaction between self and environment occurs, wherein something of value is experienced.

Art is the only medium man has for expressing and communicating values and meanings found in everyday living experiences — values that are sensed as the result of the contact of man's mind with reality. They are qualities that reach beyond actualities and have more than ordinary significance and strength. They give rise to such heightened feeling states that their vitality demands a release into some form perceptible to the senses. This urge is the art impulse and the special kind of experience that awakens the response, is an aesthetic reaction. This experience does not possess a material aspect. It exists only as an inner image of the mind. To give it expression, it must be given an outward observable form, which will communicate the significance of what the imaginative mind created. This is the creative act. An unfiltered return as a copy would reveal little individual preference and selectivity. Art creation begins with experiences offered by the outer world or by the experiences of the inner subjective world of one's own mind. Regardless of the source — the creative art act begins with perception of sensation — followed by the imagination seeing possibilities of a satisfying "new reality," the form of which must be organically related to the change in concept. Man can fashion only as he knows. Thus it is, that expressive art forms cannot escape being organically related to activities of the developing mind.

The developing artist, like the developing race, passes through the same progressive stages of artistic development and achievement — and it is important that each stage develops naturally from the preceding one and contributes to the advancement of the following one. Art, therefore, is a type of human behavior. It is dependent upon man for its creation and its execution, and man is dependent upon his art to represent him — to embody his ideals and visions. The story of art is the story of man's personal and cultural evolution — its forms changing as man has changed. Regardless of its many manifestations — the basic impulse remains the same — a deeply sensed need for expression and communication. It must be studied as a human activity. Art is a human necessity. "To create" — suggests the entire process whereby things and ideas that did not exist before are conceived — given form — and brought into existence. A mystery seems to surround the nature of the creative act. The average person rarely uses the word to describe his own capacities. He thinks of creative ability as the special gift of the artists and of geniuses in other fields. He has little understanding that the creative process is Nature's basic principle of survival and growth. How important to know that its principle is imbedded in the very structure and functioning of man's *biological* nature before they are art principles. Man's survival is evidence of life's creative principle of goal seeking and problem solving to meet the demands of existence.

Since creativeness has its source in nature's plan for survival, we must view it as an innate capacity possessed in some degree by everyone, and when the capacity one has is permitted to be carried to its simplest production, it can be as psychologically satisfying as the efforts of the more gifted.

The creative process is the same — whether dealing with problems of daily existence or with the art act of giving form to the aesthetic values discovered in these experiences. Creative activity is a relating of values into new organizations of forms that, for the doer, never existed before. Creative effort is present whenever the creative mind is at work no matter what the field of endeavor may be.

Creative effort stimulates the intellectual and emotional and physical growth, by challenging one's abilities to discover new meanings, make selections and organize them into an expressive form.

Our inborn creativeness is our most human trait and to preserve and nourish it is one of education's greatest concerns. Creative activity, then is a doing, a manipulation of materials which may be either thoughts or things. It combines knowledges of things one has at the moment, revealing a personal relation to them. It is this identification of self with one's own acts that is the significance of creative effort, and it contributes as much to a complete integration within the self. This is because, when engaging in any type of effort with a creative attitude, the individual is forced to face the content of his own personality and make selections from it. He seeks to identify himself with the ideal meaning of his experiences and in so doing, he is forced to exercise critical judgment of self. Creative results usually are accompanied by a heightened self-awareness and with it an element of discovery of self. From each new creation one gains new knowledges, revealing new meanings and values that are applicable to his personal development as well as to his artistic growth.

In summary, then, the ultimate value of any art as a creative activity and production, is its vitalizing effect. This vitalizing effect is experienced when working at any endeavor with a creative attitude. What is this attitude then? Essentially, it is accepting the content of one's own personality in relation to the task at hand, selecting from it, and exercising critical judgment in seeking the meaning of one's own experiences.

Every art has its technique for fashioning its forms that are determined by the demands of the physical forces of its medium. Just as the painter struggles with color, brush, and surface and the musician with tone and instrument, so does the dancer struggle with the complexities of joints, bone-levers, nerves and muscles.

Since dance is art creation in movement, all the factors concerned with human motion are very much the concern of the dancer. The skeleton with its system of bone-levers and joints makes possible an endless variety of movement, which makes us realize how broad its technical study for dance can be. But the skeleton being an inanimate structure, cannot initiate its own actions. It cannot start or stop itself. To be put in motion, it depends upon action of the attached muscle system which in turn is dependent upon the nervous system. Our neuromuscular system is a physiological behavior equipment possessing reflex paths and an infinite variety of activities which can be modified. It is by means of this structure that specific skills can be developed. It is highly modifiable and needs to be educated "by doing." This knowledge is basic to the understanding that a movement, by nature, embodies and reflects the nature of the nerve stimulus. Especially is this important to the instructor when evaluating students' efforts in solving a movement problem. It is also important to the student in becoming aware of his own reactions and being capable of evaluating his results through self-critical examination. Much helpful information concerning the skeletal structure, the nervous system, and muscles can be had from lectures, the laboratory, and the use of charts and models, but knowledge stops here. It cannot supply sensation by which movement can be known. All that we can individually know, must be fashioned by ourselves out of kinesthetically perceived sensations of our own acts. Again we are reminded that we are our own laboratory, textbook and teacher.

To discover the principles upon which the body moves as a physical object, is to discover the body's own technique — how it can and does move — what to expect and how to get it, which is basic to building one's own style of movement.

As a result of man's endowment for moving structurally and rhythmically — human motion appears in patterns of ever changing linear designs, which in dance, serve as silent agents of communication and expression. They please the senses and delight the mind, resulting in aesthetic responses.

Students need opportunity to discover for themselves the movement possibilities within the range of the skeletal structure and to become aware of the associated feeling states that are evoked by their own acts.

With knowledge and sensitivity students learn to choose and direct their own movement responses. Their selection is intelligent and individual and usually is accompanied with a sense of achievement. Such a learning experience places the responsibility upon the student. He learns to evaluate for himself, the meanings and values he discovers and to initiate appropriate movement responses. It is within these responses that is revealed the student's understanding of the movement problem as originally set up. He becomes aware of how he is reacting to his own movements — thus becoming identified with them in a subjective-objective relationship between himself, as the subject of his moving body and his body — a relationship that is essential to all creative dance endeavor. This objective-subjective relation between the "knowing subject" and the "object known" forms the structure essential to a vital learning experience in any field, for the subjective phase of experience can act creatively only as it is interactive with the stimulating forces.

To want to dance is the desire to experience aesthetic values in movement. There is kinesthetic pleasure in sensations of haste — of strength — of moving through space — of leaping in defiance of gravity and falling in obedience to its pull — and in the heightened pleasure of abandoning one's self to a stirring rhythm and the satisfaction in just obeying the impulse to move . . . But when does movement become dance? In the light of what has been discussed, we can say — movement becomes dance when its factors are intentionally formed and executed to evoke aesthetic feeling states. Thus, movement is the source of meaning as well as the medium for expressing and communicating. This means that when he is dancing, the dancer's movements communicate back to him, and he must be constantly aware of them and their effect upon him. If the dancer is not stimulated by the truth and beauty of his own movements, there will be no communication either to the dancer or to an observer, if an observer is present. This kind of concentration is the secret of projection. Both the dancer and the audience must be aroused to an aesthetic reaction, for the "feedback" into consciousness, completes the creative integrating act.

Thus dance may be considered a neural projection of inner thought and feeling into movement, rhythm being the mold through which the creative life flows in giving its meaning form. The vitalizing and revitalizing effect of creative effort and production is the ultimate value of any creative art experience. Through creative experience one's acts come to have significance for the self, the basis of character.

Movement being such a vital experience, it is to be expected that when experienced as an art medium — dance can play an important part in the enrichment of an individual life.

Until a student understands his own subjective control of his body he is likely to be inhibited in his movements, resulting in self-consciousness, a state of awareness that is not due to a lack of sensitivity and feeling, but the inability to maintain the movement in an objective form of its expression. It is the rhythmic organization that supplies the needed principles of organization and discipline for it demands obedience and sustains effort.

To understand rhythm, we need to understand the nature of nerve-muscle action. It is the alternating contraction and relaxation of the muscle function, that is the basis of rhythm. Bodily movement, therefore, implies muscle action which manifests itself in a period of action followed by a period of rest. Within these two phases are elements of time and force — some long, some short; some strong, some weak — in accordance with the nature of the nerve impulse. It is how these two factors of time and force are proportioned within a given movement, that determines the rhythmic structure of that movement.

Analysis, if approached with the spirit of investigation and discovery, should result in an enrichment that is "something more" than the original experience due to the clarification of understanding and faith in the truth of its reality.

Rhythm needs to be understood as a formgiving and sustaining principle in all our acts — those of everyday tasks — athletic skills — and movement used in the production of all the arts, for it is movement that brings them into existence. Rhythm is the mold through which the creative life flows in giving form to its expression.

Because dance makes its appearance in visible moving patterns there is often the mistake made in thinking of its forms only as movement discipline, without an appreciation of the contributions that have preceded. Consequently, in many instances, major emphasis has come to be placed on isolated skills and stylized gestures and steps instead of on creative effort. Too intense a pursuit of excellency of execution in the early stages of study, demands a kind of effort that is likely to dull the mental activities of sensitivity, intuition, spontaneity and creative imagination — those psychic forces that are needed to modulate the physical forces of the body instrument. Although the kinesthetic and rhythmic approach to the study of movement is not based upon a prescribed system of steps and gestures, this does not mean its study is without direction and discipline. Its discipline is self-imposed by the application of the knowledge of the principles of human motion. Technique, as painstaking effort, should be worked for at every stage of development, according to the students' need at the time. There is a definite training for the perfection of bodily movement in accordance with its structural principles and limitations. From such a study there gradually develops knowledge of the materials of dance and the relation that exists between tension and feeling qualities. With the body as instrument, and movement as the medium, the student with what abilities he has at the time, shapes and executes movements that unite form and content. He can fashion only as he knows — but each resulting dance is truly an art creation for that stage of development.

Technique in its broadest sense refers to the whole process, mental and physical, which enables the dancer to embody aesthetic values into his compositional forms, brought into existence by disciplined movements. In this sense, technique, form and expression are three interdependent aspects of all art expression — for as soon as the message is expressed — it has been given a form and the form is brought into existence by movement. Technique is aesthetic engineering; it transforms aesthetic values into the material forms of their expression.

Beyond the knowledge of the structural determinents of movement and of the sensorial factors of rhythm and of the knowledge of the laws of motion as they affect movement, lies the message of the dancer.

The knowledge of kinesthesia, and the deepening knowledge of movement and rhythm, and of the relation between feeling and its movement expression are trends which are influencing the developing techniques according to forms that are inherent in movements because of body structure and function, rather than techniques developed for visual appearance alone. A change in the technical study of dance naturally brings about a change in its theory and philosophy and vice versa. As a result, dance today is accepted as a creative art form, expressing and communicating the dancer's values as he knows them. The concept of contemporary dance is not a prescribed system; it is dance conceived in terms of all that we know today of its science, its philosophy, and its claim to art. Perhaps it might be helpful, and cause less confusion to think of our students as modern youth dancing, instead of their performing "modern dance." For after all, any art form is modern in its time. Dance today is the contemporary phase of dance in its development toward greater universality.

Creative ability has many applications to life and can contribute much to improve the quality of living. It is a means of becoming sensitive to quality values in one's environment, not only as found in the arts, but also as they can be observed in nature and human relations. Because of the nature of creative effort, participation in it can contribute to a heightened and critical awareness of life, not only in evaluating experiences, but also in creating the forms of their expression.

Students bring a wealth of natural endowment to a study of movement. They come with a structure made for action, and another for its perception and control, a rich inheritance of reaction patterns, and an innate love to move. What are we doing with this endowment? Nature adequately provides the means for self-expression through movement; education must provide the ways. Not until provision is made in the curriculum for creative activities can we hope to renew much-needed aesthetic sensitivity in our lives today and be freed from herd-like conformity. Although movement does not need mind for its existence — it does need mind for its clarification, direction and control.

To integrate one's self within a group, and to cooperate intelligently with his fellow men, one first must feel the security and self-value which comes from integration within the self. Self-understanding is the basis of understanding other selves. The individual's culture as well as the culture of the social order is dependent upon man's ability to create and preserve. These are human qualities which must be saved. To release and foster creativity is one of education's greatest challenges.

In closing I would like to quote from Lord Byron:

'Tis to create, and in creating live
A being more intense, that we endow
with form
Our fancy, gaining as we give
The life we image.

Lord Byron has said in 26 words, that which has taken me about an hour to read.

DANCE AS A DISCIPLINE: PAST, PRESENT AND FUTURE

by Elizabeth R. Hayes

Although dance is as old as man himself, as a subject for major study, dance is a relative newcomer to the family of academic disciplines in colleges and universities. When at the close of World War I dance was finally freed of the repressive influences of Puritanism and the restraints of 19th century Victorianism, it was regarded simply as a healthy form of physical activity that might suitably be taught to women and children in the schools, and, despite the progress that has been made since the turn of the century, there are still pockets of society in these United States where dance in education is regarded as indecent and immoral. I recount to you an incident that occurred last year in a West Virginia high school. The new, young physical education teacher, a dance enthusiast, decided to treat her students to a unit of folk dance. After the first class one of her pupils came to her, very troubled, and explained that dancing was against her religion. The teacher reassured the girl and said that under the circumstances she could help with the phonograph records instead of dancing. A few days later the girl reported to her teacher that she had spoken to her minister and he had instructed her that it would be quite all right for her to participate in the dancing for class credit just so long as she didn't enjoy it! Obviously there is much work still to be done before dance as education is fully accepted in our schools.

In higher education the fact that dance for such a long time has been regarded as a mere subdivision of physical education — one of its many activities — has tended to cloud the vision of scholars and researchers to the realization that dance as an independent discipline offers virgin territory for research and discovery. Dancers themselves, totally involved as they have been with teaching and creating dances, until recently have been negligent about developing their own body of knowledge. The picture is changing.

The questions that were posed to me to answer in this paper "Given the present status of knowledge (facts) in dance what general theories can be developed? What generalizations can be made?" had a discouraging effect upon me. The inference seemed to be that dance was to be regarded as a science — which it is not — and that one of the dancer's (or dance educator's) primary functions is that of seeking scientific or factual evidence in support of his body of knowledge. To a certain extent such scientific procedure is possible but in many areas of dance it is not. I am reminded of the time when I was writing my dissertation on various possible approaches to dance composition. One of my committee members — an education professor — felt that the undertaking lacked sufficient scientific foundation to justify it as dissertation material. "Now if you could just prove that one approach to choreography is superior to another, I could accept your topic," he said. Fortunately for me, the other members of my committee could recognize the impracticality of his suggestion.

My point is further reinforced by a delightful satire written by Edward Schwartz, president of the Institute for the Study of Civic Values, that appeared in the journal; *Social Policy,* in which Thomas Jefferson purportedly submitted a copy of his proposed Declaration of Independence of governmental review. I quote a small portion of the hypothetical response:

> 1. In your opening paragraph you use the phrase "the Laws of Nature and Nature's God." What are these laws? In what way are they criteria on which you base your central arguments? Please document with citations from recent literature.
>
> 2. In the same paragraph you refer to the "opinions of mankind." Whose polling data are you using? . . .
>
> 3. You hold certain truths to be "self-evident." Could you please elaborate. If they are as evident as you claim, then it should not be difficult for you to locate the appropriate supporting statistics.

The fact is that much knowledge in dance, as in any of the arts, is not factual knowledge based upon scientific research; it is intuitive knowledge. But intuitive knowledge is also real knowledge based upon human sensitivity and human experience. Dance creation, appreciation, and criticism are all largely the reflection and outcome of human intuition.

Knowledge of Dance Technique

There are, however, certain areas of dance that demand scientific scrutiny. As Margaret H'Doubler so many times has said, "Science cannot make an art, but it can make for a more truthful art." One of these areas requiring the application of scientific knowledge is that of dance technique. For many years after modern or contemporary dancers began to expand their movement vocabulary, dance educators turned largely to professional dancers to supply them with appropriate techniques designed to increase the strength, flexibility, balance, and general coordination of the dancer. A great majority of the techniques borrowed from professional dancers were valid in that they actually contributed to the attainment of goals for which they were designed. A few of the borrowed techniques placed unnatural strains upon certain body joints, the side effects of which, as in the case of untried medicines, became apparent only years later. Other dance exercises, after laboratory testing, have been proven to defeat the very objectives for which they were created — a prime case in point being the use of bouncing exercises as a means of achieving flexibility. For years dancers spent endless time bouncing in all directions, confident that their muscles would stretch and their joints open as a result of these conscientious daily efforts. Alas! they failed to take into account the protective reciprocal action of the antagonistic muscle groups that contract and tighten with every bounce. The more vigorous the bounce the greater the contraction. The shock of this laboratory discovery threw the teachers of dance technique into momentary paralysis and then they set about to discard and revise these conditioning exercises that had become so much a part of the so-called modern tradition. Gentle exercises involving relaxation with the aid of gravity, whenever applicable, have largely replaced the energetic bounces of a decade ago. The importance of studying movement with regard to the peculiar needs of the dancer has in many institutions led to the creation of special courses in movement analysis for the dancer. Further study of dance technique has revealed that mastery of difficult technique is gained, not so much by a determined gripping with the muscles, thereby increasing the tendency to create bulges in undesirable places; rather control is gained by releasing all unnecessary muscle tension except in those muscles required to complete the action. Attention has been shifted especially to proper body alignment which is the position that places the least strain on any single body point or muscle group. When the body is properly aligned movement can be achieved with minimum effort and maximum efficiency.

Movement educators, notably the late Lulu Sweigard of Julliard, advised students to concentrate upon the movement to be performed and to trust their nervous systems to take care of the "how" of the movement in accordance with their clearly defined mental image of the action.[1] The implication is that overintellectualization and overemphasis upon the action of the muscle groups has a tendency to interfere with the body's own natural responses. The teacher's role is to challenge the learner's imagination with verbalized movement images that will influence subcortical functioning in the production of movement.[2] It is also the teacher's responsibility to heighten the student's kinesthetic awareness of his movement performance that will reinforce his ability to retain a learned movement and enable him to associate it with similar movement experiences. For the dancer this is important because it is this kinesthetic association that enables him to see relationships between movement experienced in class and movements observed or experienced in the so called "real" world.

Dance as a Revelation of the Individual

The dancer is not concerned alone with efficiency of the performance of movement but also with movement quality. Timing and quality are the elements of movement that determine its expressive meaning and particular movement style. Movement analysis for the dancer goes beyond the anatomical mechanics of movement to seek and define the peculiar patterns of timing and manner of energy release that will result in a certain movement style or evoke a particular feeling state. Extremely subtle differences in timing often completely change the quality of a movement. An example is the change in timing of a simple pulsating movement from a 3 count to a 2. In a 3 count the movement possesses the quality of a small swing — relaxed and easy. Performed in a 2 count the movement becomes increasingly energized and percussive — suggesting a state of readiness and anticipation.

Another important consideration for the dancer is the point of origin of the energy required for a movement and the direction of its flow through the body. Does the energy begin in the center of the body and flow outward? Or does the energy originate peripherally and remain there or move inward? Such differences in focus of energy again completely change the external form of the movement and its resultant meaning.

The successful professional dancer intuitively selects those elements of movement, including its shape, its direction, its timing, its movement quality, and the force and direction of energy flow that are most appropriate to his expressive needs. Cecily Dell in discussing the movement style of Martha Graham has the following to say:

> Previous to Graham, the body usually opened and closed all at once, sending out an uncomplicated message to the observer. Graham found ways to produce shapes of the body in which closing and opening occurred simultaneously to different degrees in different body parts. She invented for dance the shape of ambiguity and conflict.[3]

Every individual has his own quality and style of movement that is as unique to him as the whorls on his fingertips and is as much an expressive profile of his personality as his ideas and opinions. But most people are not very conscious of *how* they move; they are only aware of the results of their movement.

Rudolph Von Laban in the early part of this century was requested to do time and motion studies of factory workers in England in an effort to increase their efficiency. In the process of observing the workers' movement he developed a system of movement analysis which has become known in this country as Effort/Shape Analysis. This system, among other things, includes the analysis of the anatomical function of the body parts involved in the action; the movement origin; the shape, size, and direction of the movement, including its direction toward and away from the body, and counterdirections; clarity of form; motional factors such as weight, time, space, and flow; opposites such as light or strong, sustained or sudden, flexible or direct, free or bound flow; as well as movement phrasing and rhythm.[4] He developed a relatively simple form of symbolization or shorthand to notate these movement characteristics supplementary to verbal descriptions.

This kind of analysis, whether Laban inspired or otherwise, has greatly sharpened the dancer's movement awareness, and has had many uses in addition to its application to the learning or teaching of technique and the creation of meaningful choreography. In particular, Effort/Shape Analysis has been of tremendous assistance to dance therapists who have begun to identify certain characteristic movement profiles with certain emotional and personality conflicts. As stated by Marion North, "The mentally sick always reveal in their movement characteristics and habits very definite variations and distortions from the range of 'normality.' "[5] The dance therapist is not only trained to read the movement of his patients but he is prepared to help the individual to modify his movement patterns in ways that ultimately, along with other forms of treatment, assist in expanding the patient's personality. While human movement is the outward manifestation of inner attitudes, inner feelings and attitudes are conversely affected by one's movement experiences. Through movement therapy the fearful, withdrawn person can be greatly led to become increasingly trusting, secure, and outgoing; the aggressive person can be relaxed and calmed. Dance therapy, once a matter of trial and error based upon very little actual knowledge is rapidly coming into its own as a respected profession with sound knowledge based upon clinical evidence.

Dance as a Reflection of the Culture

In the same way that an individual's movement patterns reveal characteristics of his personality, the arts and especially the dance of a given group of people reveal much about their culture. Jacques Lipchitz, noted American sculptor, once said, "We scrutinize a society to study its art while we examine its art to understand the society." Esther M. Jackson, former theatre education specialist in the Arts and Humanities Branch of the U.S. Office of Education reinforces this idea in the following:

> The arts propose to offer the complete evidence about the human condition, not merely that which can be documented by facts, but also that which can only be verified by the "heart." . . . Dance reaches beyond external reality into the murky and deeply complex world of emotion where human actions have their origin.[6]

Anthropologists, ethnologists and dance and art historians combine forces in the study of mankind through the study of its art expression. There is an urgency to study the cultures of primitive peoples before they completely disappear. Scholars are as rapidly as possible recording the choreology or stylistic movement characteristics of the dances of various so-called primitive cultures, noting similarities and differences. Such research cannot be separated from an understanding of the social and cultural forces that are responsible for the origin of their dances. Present day studies are far more scholarly and accurate in their observations than in the days of Curt Sachs who forty years ago depended largely upon biased and inaccurate accounts of missionaries and travellers to provide him with information on African dance.[7] Today's dance scholars gather their knowledge from direct observation and substantiate their reports with filmed recordings and dance notation. The field of study is a fascinating one that has only just begun to be researched. Why is it, for example, that natives of New Guinea who are of negroid ancestry do simplistic trotting dances involving little or no body movement to the accompaniment of a steady drum beat while their relatives in Africa do complicated steps and gestures, often acrobatic in nature, undulating their bodies to complexly syncopated rhythms? Recently kindled interest in their African heritage has stimulated many American blacks to ethnological research into the dance forms of Africa, the Caribbean and the American south, although it must be noted that one of the most scholarly books on the subject, entitled *Black Dance,* was written by Lynn Emery who is white. Other challenges await those scholars whose interests focus upon such peoples as the Australian aborigines, the Amazonian tribes of Brazil, the Canadian and Alaskan Eskimos, inhabitants of Borneo and the Solomon Islands, as well as our own, not to be forgotten, American Indians.

Dance History as a Means of Reproducing the Past

A slightly different approach to the cultural study of man and his dance expression is the chronological development of dance among the cultures of the western hemisphere as well as in the far east. Forty years ago less than a handful of books on the history of dance were available to the young dance scholar. The literature is increasing rapidly. Of special note to students of western civilization are the scholarly works of Lillian Lawler, *The Dance in Ancient Greece* and *The Dance of the Ancient Greek Theatre.* Such painstaking research as hers was not an easy undertaking since there were no dance scores to be studied because the Greeks had no system of dance notation. Information about Greek dance had to be gleaned from Greek literary references, sculpture and paintings. But the results of such research not only increase understanding and appreciation for the Greek way, but enable the modern choreographer to work with increased authenticity in creating the choral movement for modern productions of plays by Aeschylus, Sophocles and Aristophanes. Research into the development of ballet and biographical studies of the contributors to its development have become increasingly popular subjects for dance historians. Of special interest has been the study and reconstruction of renaissance and baroque court forms from which the ballet as a theatre art originated. Researchers of dance of the 16th to 18th centuries are fortunate in having a form of dance notation, enigmatic though it may be, with which to work, as well as textbooks written by court dancing masters of the times. But these crude hieroglyphics and sketchy descriptions are still difficult to translate; furthermore, step descriptions alone do not begin to tell the full story. As Shirley Wynne, recognized authority on baroque dance has said, "One must (also) consider the expressiveness of the music, the action and character of the dance, and the intention of the artist who touched the sentiments of an earlier time."[8] Dance patterns, postures and dynamics are a distillation of everyday movements of the period, accepted and practiced by the particular cultural group.[9] One must thoroughly understand the culture of the historical period under research if one is to reconstruct and perform its dances with authenticity. Although valuable written material and workshops on the performance of 16th to 18th century dances are now available, a need that has not yet been fulfilled is the filming of reconstructed dances to enliven and clarify the understandings of students of dance history.

It is important for dance scholars to remember that history is constantly in the making. A sudden awareness that many of the dance pioneers who developed the whole modern dance movement in America and elsewhere are dying has led to a frantic effort to film and notate their choreographic works, to record their philosophies, to collect memorabilia and to otherwise preserve knowledge about these people who will be the great figures of tomorrow's history.

Dance as a Form of Cultural Exchange

The study of dance as a reflection of human culture is not complete without consideration of its current folk and ethnic forms. Until recently, folk dance had been considered to be largely an elementary school activity in physical education programs. Taught recipe fashion from textbook instructions, often simplified to make these dances "suitable" for children, the activity had little real meaning for the participants. Furthermore, the fact that the teaching of dance in America was largely delegated to women tended to remove from folk dance many of the qualities that were designed specifically as an expression of masculine strength.[10] In actual fact most folk and ethnic dance forms in the cultures of their origin are not children's activities; they are adult activities, having functional origins and often ritualistic meanings.[11]

Perhaps due to today's increased mobility of peoples from country to country and an intensified feeling of need for intercultural understanding, the attitude toward the teaching of folk dance is changing. Increased emphasis is placed on the use of folk dance as an activity for young adults. Dance specialists learn dances directly from their native sources, and foreign visitors become guest teachers of college groups, sharing with students the historical background and subtle stylistic nuances that make such dances culturally unique. International folk dance festivals have brought dance participants of different nations together to perform for each other and to share favorite dances. What better way to contribute to international understanding. In some institutions the study of ethnic dance has gone beyond interest in performance merely, and closely parallels the scholarly studies associated with ethno-musicology.

If folk dance is to be deemphasized in elementary education other dance activities relevant to children's needs must be found. Unfortunately the picture of dance education at the elementary school level has been rather bleak. Very little emphasis has been placed upon adequate dance preparation of elementary school teachers. The result has been hit or miss dance programs centered around whatever the teacher happened to know, or neglected altogether.

A few years ago a Task Force on Dance for Children was appointed by the Dance Division of AAHPER to study the status of dance in elementary schools. The results were, to say the least, discouraging. Replies to a questionnaire indicated that dance to the elementary school teacher could mean anything from rhythmic gymnastics to tap dance. Only in rare instances were there good programs of creativity-oriented dance. Although several good books were available on the subject of creative teaching of dance to children most teachers appeared afraid to teach in ways that were unfamiliar to them. It was also evident that the importance of creative activity in elementary education was being greatly underemphasized and undervalued, in spite of philosophic creeds to the contrary.

A breakthrough finally occurred in 1970 when the United States Office of Education designated a million dollars to be used in a national experiment involving five selected school systems that represented various cultural levels and ethnic groups across the nation. The purpose was to find "ways to infuse the arts (music, visual arts, drama, and dance) into all aspects of the school curriculum, as a means of enhancing and improving the quality and quantity of aesthetic education in the school and as a principal means for expanding the base for affective learning experience in the school program." The project was called IMPACT to be translated as Interdisciplinary Model Programs in the Arts for Children and Teachers. Attached to this program was another government underwritten project entitled Artists-in-the-Schools established to bring artist-teachers into direct contact with the school children and teachers, to enable children to see art in the process of creation as well as in the finished form, to provide both inspiration and creative experience for the students and teachers through master classes, lecture-demonstrations, and teacher conferences.

The results of these programs were more than gratifying. It became apparent in all the project sites that not only were the children enjoying these creative experiences with the arts, but "levels of academic achievement started upward and . . . consistently continued to rise."[12] Children were easier to handle at home, were more independent, and self-directive.[13] It was also confirmed by the project directors and board of education administrators as well as by the evaluation team that although many talents contributed to the success of the program it was the dance-artists who made possible the initial breakthrough.[14] Reading scores of students in dance classes increased so much that it was unbelievable. It was felt that conscious awareness of movement experience increased the children's awareness of things around them including the shape of letters, the sound and number of syllables of words, and so on. Although the arts program cut into the time for academic subjects in most instances these subjects did not appear to suffer. In fact, some children improved in academic subjects because they enjoyed school more and because the creative methods which local teachers slowly adopted in their approach to the arts was carried over into their approach to other subjects. Shy children and ones with language or behavioral problems benefited especially from the non-verbal, creative forms of expression offered through dance.

The Arts IMPACT program was concluded at the end of its designated two year life span but the Artists-in-the-Schools project has been continued and expanded as more and more school superintendents have expressed an interest in participating. The evidence is undisputable regarding the value and importance of the creative dance experience for both boys and girls as a part of their total education. An infinitesimal step forward has been made in preparing teachers to approach dance as well as other subjects creatively. The need for increased emphasis in this direction, and the importance of developing dance specialists to work with elementary school teachers in achieving their goals can no longer be overlooked.

In conclusion, it must be agreed that dance as a discipline is still in its infancy in comparison with many subjects of academia, yet in recent years giant steps forward have been taken in areas of movement perception and analysis, in dance notation, in dance therapy, and in anthropological, ethnic and historical research. Some progress is being made in developing sound programs of dance for children. Although dance philosophy has been an integral part of many college dance curricula there is a need for increased specialization in areas of philosophy and criticism to enable dance oriented people to replace the often inept music and drama critics who attempt to pass judgment upon dance in the theatre. In all areas of knowledge we have only made beginnings. While answers are few, questions are many. The challenges of the future are bright with promise!

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A REACTION TO THE PAPER: "DANCE AS A DISCIPLINE: PAST, PRESENT AND FUTURE"

by Marguerite A. Clifton

The feeling tones surrounding different forms of movement are diverse and often speculative. Football is viewed as a medium for the assertion of one's aggressive spirit. Tennis, long considered a gentle-person's game, is now engaged in by players who exhibit some characteristics of aggression which are not to everyone's liking. The movements performed in the game of golf are not exciting to observe; the outcome of the movement is of primary interest. Dance movement, however, has an aura of purity about it that often serves to set it apart from other kinds of movement forms. As viewers of ballet or modern dance performance, we tend to leave the theater with a feeling of having been culturally fulfilled. Perhaps this is occasioned by the dancer's having satisfied our perceptual set to experience aesthetic qualities we admire in movement and choose to perceive as being available only by engaging in or viewing dance.

We recognize football, tennis, golf, dance and other activities as movement forms which historically in the United States have been subsumed under an umbrella labeled physical education. We have, in recent years, been critical of physical education, and perhaps rightfully so. Else, how will we learn and mature as a profession if we do not examine our foundation knowledges, conceptual integrations, and potential areas of study. The picking, poking process which should be a continuous one for any viable field of study, frequently leads to exclusion of once highly regarded information, expansion of knowledge, and the creation of new sub-fields or areas of study. However, this process may result in the disappearance of tradition-laden categories and comfortably familiar educational objectives.

Early in her paper Professor Hayes stated ". . . dance for such a long time has been regarded as a mere subdivision of physical education — one of its many activities . . ." (Hayes: p. 1) I suspect this *was* true in the early years of physical education in our country. Rhythmical activities, after all, were considered as equally important as other activities in developing sound bodies for the functioning of sound minds in our schools where we were so fortunate as to have required physical education for most children. And, furthermore, with the admission of physical education to higher education solely as a teacher preparation curriculum the problem was compounded for emerging dance educators. Persons interested in and competent in dance forms either found their way into the performing arts channel or they set their sights on helping youngsters find and experience pleasure through participation in various dance activities. Our pioneer dance educators were instrumental in seeing that the developing physical education curricula included a balance of rhythmical activities appropriate to various age ranges. This in turn of course attracted an increasing number of young women, particularly gifted in dance, to the undergraduate physical education major. As professional preparation faculty we soon began to hear and possibly use on occasion the phrase "but, dancers are different!" One must now ask in retrospect, but were they *really* any different from the gifted swimmer who found a way into our major programs because he or she felt equally strong about the value and need for participation by all in aquatic movement forms. And other examples come to mind, not the least of which is the contemporary football or basketball player whose only avenue to a future career in coaching usually is through the physical education major in college. The latter student frequently exhibits the same impatience as the dancer once did when required to achieve even minimal knowledge and performance competency in gymnastics, tennis, elementary kiddie games and other activities of seeming irrelevance.

Dance educators, in many ways, were the first to achieve a broad perspective of any movement form, that is, they extended the study of dance beyond the restrictions present in an educational setting. This was the predominant factor which lead rather quickly to the amputation of dance as an area of study from the body of physical education. In standing apart from the alliance with physical education, dance on the one hand has achieved a broader perspective of coursework, but on the other hand dance may find it difficult to meet the criteria of a separate discipline.

In responding to the thematic question of this Academy program what general theories can be developed, Professor Hayes has stated,

> ". . . the inference seemed to be that dance was to be regarded as a science — which it is not -- and that one of the dancer's primary functions is that of seeking scientific or factual evidence in support of his body of knowledge. To a certain extent such scientific procedure is possible but in many areas of dance it is not." (Hayes: p. 2)

Furthermore, the title of the paper under discussion, "Dance As A Discipline: Past, Present and Future" would presuppose a definitive statement of what constitutes an academic discipline. In the absence of one, I wish to suggest one which will guide a cursory examination of dance as a discipline.

> "A discipline is a comprehensive, significant branch of conceptual learning, having a unique central focus or viewpoint." (Burke 1970)

For our purposes, the significance in this definition lies in the phrase ". . . having a *unique* central focus or viewpoint." One might argue that *dance* is the central focus of dance as a discipline. Then, might one not also argue that swimming is the central focus of the discipline of aquatics and so on ad infinitum? I contend that *human movement* is the "unique and central focus" of a given discipline which appears to be either variously named or unnamed these days depending upon your preference. To isolate any particular movement form from the totality of the study of man in motion would suggest an artificial separation and run the risk of serious fragmentation of a clearly identified discipline. By substituting the word performer for dancer, I now read again a statement made in the earlier paper.

> "The *performer* is not concerned alone with efficiency of the performance of movement but also with movement quality. Timing and quality are the elements of movement that determine its expressive meaning and particular movement style." (Hayes: p. 5)

The element of spatial/temporal refinements in the performance of movement in any form has achieved sufficient significance to warrant status as an emerging sub-category in the perceptual motor learning area of study in human movement. Hence, timing is not solely within the province of dance as a movement form. The same also could be said for the element of quality. While the dancer views quality as a prominent characteristic of his style of movement unique to him, one cannot deny that quality and style of movement are of considerable importance to the football placekicker or the low handicap golfer.

Professor Hayes has provided us with an interesting discussion of dance based on six major points. At the risk of oversimplification I should like to re-title each of these six perspectives in order to illustrate that *movement* and its inherent study *is* the unique central focus that serves to embrace dance and all other movement forms in a common bond of the discipline of movement sciences that yields a body of knowledge of which dance is a part.

1. Knowledge of Dance Technique
   or
   Analysis of Movement: Its Application to Dance
2. Dance As a Revelation of the Individual
   or
   Movement As a Revelation of the Individual
3. Dance As a Reflection of the Culture
   or
   Movement Behavior As a Reflection of the Culture

4. Dance History As a Means of Reproducing the Past
   or
   The Historical Evolution of Movement Forms
5. Dance As a Form of Cultural Exchange
   or
   Movement Forms as Media for Cultural Exchange
6. Dance as Education in Creativity
   or
   Movement Experiences as Education in Creativity

If one can momentarily erase the various associations made between purpose and movement, we can then acknowledge that *all* movement has some qualities of an art form while it also has its foundations in a set of scientific principles. Thus, the art and science of movement may be ascribed to *all* movement. The scientific knowledge basic to achieving an elegant tour jete cannot be denied, nor can one overlook the aesthetic characteristics of a basketball player's fake, pivot and jump shot particularly as he or she is falling away from the basket. It is the *purpose* for which one moves that often obscures the question of what comprises the field of study — our discipline. It is highly conceivable that if twenty-five years ago we had been where we will be twenty-five years from now regarding the study of human movement or movement sciences, dance educators would have remained as an integral part of those who are concerned with any or all phenomena associated with humans moving in the earth-space environment. And, candidly, I believe that their continued influence would have served to move the rest of us more rapidly toward expanding the scope of our discipline beyond the study of the school-centered program.

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Dance—An "Activity" or a Serious Discipline?

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If dance students are to grow in depth and numbers a decision must be made on the goals of dance programs. Most dance major programs are designed to expose the student to and educate him in the broad scope of dance with his particular interest emphasized. As the number of schools, colleges, and universities with either the major dance program or the one-hour "activity class" (primarily in modern dance) increases, it must be decided whether the student will be introduced to dance as an "activity," or as a serious discipline.

Of particular concern is the beginning dancer enrolled in the service course of beginning modern dance. The teacher's thoughts are filled with disturbing axioms, theories, and such questions as: What material to teach? How to teach the material decided upon? How much to strive to complete? Should the student be presented enough work that he must spend extra amounts of time to accomplish this work? As most students have little or no previous experience in dance, should a beginning class consist primarily of technique? Should the student participate in a dance production, dancing roles within his limited range of ability?

Through these thoughts, the teacher is striving to allow the student to achieve the most possible technical skill, dance appreciation, and enjoyment in the time allocated for an academic quarter of dance. To achieve these aims and goals and answer the questions on methods of teaching and resulting achievements of students, the effective teacher must be eclectic in study and application of learning methods and procedures both in and outside the field of dance per se. To teach dance, one must consider the multisensory perceptions of the individual student and the use of these senses through body movement.

Little research has been done in the field of dance to gain insight into the uniqueness of this art and persons involved in this art in relation to or in contrast with other arts. We know little of the person who dances. Does this person learn more rapidly and with greater depth of understanding through the use of the senses of sight, hearing, touch, taste, and smell, or a combination of some or all of these sensory inputs? And after the inputs have been "consumed" and "digested," what aids the individual in developing creative outputs? Painting, sculpture, and music have been researched primarily through the efforts of behavioral and experimental psychologists. In-depth research has been deterred and even discouraged by many dance oriented and dance involved persons who feel "art is art and once it is analyzed, it is no longer art."

It is a widely accepted axiom within all arts that whatever the artist is presenting should be connotative rather than denotative, allowing the audience to see and feel what it may. Literal interpretations cannot be art—or dance—as they allow nothing for the viewer to explore, to relate to his own experiences, and to assimilate as part of himself. Each individual's interpretation—whether he be audience or participant—is unique. Of course, if the dance is to be "successful," an element of communication must bind the thoughts of the choreographer, the movements of the dancer, and the interpretations of the audience.

To allow the student to experience all of the above in his first dance class is a monumental task. If he does not glimpse this depth of dance, he will most likely choose not to develop his skills in dance or appreciate skills of others who dance. Appreciation and desire are the prime motivators to beginning dancers.

Dance teachers, motor learning specialists, and psychologists commented on the above inquiries, theorems, observations, speculations and experimentations of dancers. The work of the motor learning and psychological specialists was done with movement per se and applied to dance as movement, while the dancers remained within the field of dance in their statements.

Motivation stimulates participation, and the most powerful motivation to dancers and potential dancers is the knowledge that an audience will be watching their performance. It matters little if the audience is large or small, educated or simply interested; the fact that there *is* an audience inspires the participant to put forth his best efforts. To perform his "best," the dancer must begin to look at himself, to discover his strong and weak points and improve where he can. He must gain self-insight, self-awareness and self-understanding to see himself realistically and to gain freedom to perform to his ultimate ability. When participating in a production, the student has the opportunity to gain experience in learned processes, which we call techniques. The student is never asked to perform beyond his ability but should be given roles which will stretch his abilities and cause him to work to his optimum rather than his minimum level. When determining how far the student can stretch, the innate ability of the student must be considered along with his body type and size. The student, through participation in dance productions, can readily evaluate how much he has achieved in the art of presenting his dance knowledge to himself and his audience.

Contrary to the philosophy of many professional dancers who believe that all dancers should be technically adept before ever appearing on a stage, it seems that the dancer in the academic world learns more rapidly by being involved. With this approach to teaching dance, the concern is more for the intake of the student rather than the output of the teacher. Here we ask, what is the student learning?

To accomplish all we could in teaching the beginning dancer, we should test each individual to determine his perceptual type, thereby determining the method most advantageous to him in learning movement. There are few tests available and more research needs to be done in this area.

As he learns techniques of movement, even as a beginner, the student dancer should become involved in and participate in a class dance production presented to an audience. He will be more alert and more greatly motivated to produce his best vocabulary of movements and he will learn a greater width and depth of movement per se. Although it is not necessary to experience before appreciation occurs, it is certain that we appreciate excellence in what we have experienced. To allow the beginning modern dancer multiexperiences in dance is to expand his knowledge, appreciation, and hopefully participation in dance for the rest of his life. □

SONDRA HORTON FRALEIGH

Unity of Design

MODERN DANCE IN PHYSICAL EDUCATION

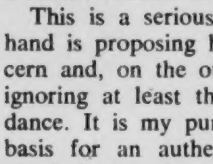
Dance in education, and consequently the modern dance art, had its beginnings and progressive growth under the wing of physical education. There is a present trend for modern dance to break those traditional ties with physical education and become allied with fine arts and performing arts schools. The question of where dance really belongs—and indeed the question of whether it really matters where it is placed administratively—is a recent concern in higher education.

This is a serious problem for a field which on one hand is proposing human movement as its central concern and, on the other hand, is alienating at most and ignoring at least the very heart of movement, modern dance. It is my purpose here to clarify a philosophical basis for an authentic inclusion of modern dance in physical education.

It is not sufficient to establish an administrative or merely functional level of confidence in the relationship of the dance art and physical education. The survival of modern dance in physical education depends on a radical restructuring of the content and image of physical education growing from an understanding of the complementary roles of science and art.

Sport is and has been the experiential basis for physical education. Modern dance has also been a part of an experiential base for physical education. It has, however, because of its identity as an art form, seldom been totally integrated in the fabric, understanding, or curricular patterns of physical education programs. Because sport and science have defined the nature and image of physical education, especially for men, dance has been an unnatural resident.

The explosion of information in the physical education profession about movement points to a revolutionary reevaluation of its traditional content and structures.



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Sport in its purest sense is undoubtedly a physically educative phenomenon, but is it the only or most important one? These questions are only recently being asked with any seriousness by physical educators themselves. That there can and should be alternative emphases is being suggested by many leaders in the field. Is modern dance a reasonable alternative? Indeed, one could ask, "Is modern dance physical education?"

Is Modern Dance Physical Education?

Modern dance is not merely physical education. It is also art education, and it is humanistic education. At its best, it is education for creative life involvement and self-realization. And according to recent interpretations, neither is physical education merely sport education. The scope of physical education can be as broad as human movement allows.

It is here that the door opens between physical education and dance, a door of common concern and understanding. *The common denominator is movement, the medium of education for both.* What is the awakening here? What has now changed to give modern dance a natural home in physical education? Movement has always been the medium of participation and creation in both areas; that has not changed. There has been a change, however, in the *consciousness* of the "movement meaning" for both physical educators and dance artists. Marshall McLuhan has shown us this level of medium consciousness in his book, *The Medium Is the Massage.* The explosion of information in the physical education profession about movement points to new insight and to a revolutionary reevaluation of traditional content and structures.

The aesthetic of modern dance is also experiencing a revolution in movement consciousness. Merce Cunningham has made motion the central expression of his dances by declaring that "anything can follow anything," pulling the center of the modern dance art away from Grahamesque dramatic sequence. Alwin Nickolais' dances have influenced aesthetic focus upon abstract components of dance, presenting the time-space-motion continuum as a pure essence. For the first time since modern dance became a school subject, its content is being interpreted as movement. The emotion-centered interpretation of years past is not favored in the modern aesthetic.

It is reasonable to conclude that modern dance is a natural area of physical education conceived as movement education. Yes, on these terms, within a movement design, *modern dance is physical education.*

Is Physical Education Art?

But how about the matter of art? Are we shortchanging modern dance as *art* in physical education? In fact, one could ask, "Is physical education art?"

Can we really answer these questions in contradistinction to the generality that "anything can be art"? Philip Phenix, a noted educational philosopher, has defined physical education as the arts of movement: "All intentional activities, undertaken for aesthetic purposes, in which the desired expressive effects are communicated by the movement of the human body."

A scientific as well as an aesthetic understanding of human movement is fundamental to the teaching of dance; dance depends on physical education for knowledge in the science of movement.

Student at California State College, Hayward

> The arts of movement are the foundation for the learnings which take place under the broad heading of "physical education." The program of instruction in this field is ordinarily centered around individual and team sports and gymnastic activities, with the dance being at most one among many options. Closely related are the fields of health education and of recreation. All these fields are concerned with promoting the vigor of the human organism, neuromuscular skills, good interpersonal behavior, emotional balance and control, and sound judgment. While these objectives extend beyond the aesthetic concern which is proper to the arts, it is still true that the arts of movement, and particularly the dance, provide the main key to methods and meanings in health, recreation, and physical education.[1]

This sports-dance definition of the arts of movement would seem to break down with the word "aesthetic." Sport is not consciously designed for an aesthetic purpose—that is, to create beauty. Beauty may be and often is created on the level of art in sports performance, but except for activities which emphasize beauty of form, such as gymnastics, swimming, and diving, the creation of beauty is of an unconscious, nondeliberate nature. In dance, aesthetic creation is *intentional.*

Phenix does not look into these differences, but rather illuminates the aesthetic meaning of all arts of movement through the element of play. He draws from Huizinga's classic analysis of play *(Homo ludens)* which discloses dance as the perfect exemplification of play. Features of common meaning in art and play which Phenix draws from Huizinga's work are: (1) Play and art are *free,* not obligatory. (2) Play and art occur within *limited space* and *time.* A game, like a work of art, is a complete individual whole. (3) Play and art have *order,* organized patterns of events. (4) Play and art live in *contest* and *tension* through love of the activity itself. (5) Play and art proceed according to *rules* which are voluntarily adopted. "New sets may be invented without limit." (6) Play and art activities tend to form schools and movements, *enduring communities.* (7) Play and art tend to be *esoteric* and *secret.* The life shared is different from ordinary life.[2]

Whether or not play is in the province of what we call art, it does contain aesthetic meaning. Examination of aesthetic meanings can provide better understanding of the nature of sports as well as of dance. "Aesthetic meanings are gained by *acquaintance* and not by *description.*"[3] Both dance and sport are immediate, prereflective, and created experiences. They are nonverbal products of man's making, which is the basic act of art.

Attention in the aesthetic realm is singular, individual, and subjective. It may be turned to creation of an object of play or art, or it may be focused in appreciation of the man-made event. In any case, the understandings tive nature. They are rather contained as personal possi- available are not of a generalized, discursive, and objec- bility in such creative activities as physical education offers in the arts of movement.

The practical answer to an honest philosophical naturalization of modern dance in physical education is to help dancers see art as physical education and equally, if not more important, to show physical educators that play is art. I am not proposing that we do not differentiate between dance and sport, but that both can be the *means* for providing aesthetic experience in physical education. I am suggesting that modern dance has no patent on the art of movement and that physical educators should seek an understanding of the artistic possibility in all movement.

Is Dance Just for Dancers?

Values for the aesthetic education of all are inherent in the arts of movement. Future physical education programs should develop aesthetically sensitive human environments—structures within which these values are important. We could point to the humanistic responsibility in all movement education by examining the question of dance as "education" or "profession" and implications for its placement in administrative structures.

The interest of educators and physical educators in dance during the early part of this century coincided with the onset of a growing respect for dance as a performing art in America. These people recognized its creative, aesthetic, and artistic values. The use of movement for expression without sacrificing body discipline was acceptable to educational institutions. New psychological theories regarding individual differences strongly supported such use of dance. Modern dance has continued to contribute to the humanistic education of students in America's colleges and universities. Its present enthusiastic reception is a far cry from previous attitudes.

Modern dance is strongly influencing all other forms of art. The fact that it enjoys a current public empathy may be a partial answer to its popularity as a class subject, but the larger answer, I believe, is that exposure to this art form has led to its eventual understanding and increasing importance. Exposure to modern dance has been most widespread in the general education area of physical education. Thousands and thousands of students have gained intimate acquaintance with this art through physical education classes in colleges and universities.

There is a real danger of limiting and discouraging this general participation in modern dance if it becomes emphasized as theatrical production. Certainly the values of dance, as of any art, accrue in the act of performance and pursuit of creative excellence. Production values have been and will continue to be objectives in physical education. Physical education humanistically conceived is a natural home for the dancer artist and, equally important, it offers opportunity with encouragement for *everyone* to dance without the pressure of production.

The theoretical question of the educational limits of the university might be asked here. For instance, is it the function of a university to produce professional artists? And what is the teacher's responsibility toward his subject matter and his students?

Are Science and Art Interdependent?

One important facet in the proliferation of dance for everyone is that all dance programs, regardless of their placement administratively, are responsible for the preparation of teachers. The consensus of a recent study of dance in administrative structures is that it should be placed where it "can best thrive and make its unique contribution to the education of teachers."[4]

A scientific as well as an aesthetic understanding of human movement is fundamental to the teaching of dance. Dance depends on physical education for knowledge in the science of movement just as those who educate through other kinds of movement can turn to dance for creative method and aesthetic meaning. Dance which is not founded on sound movement principles can be physically destructive.

Students at the University of Washington, Seattle

Modern dance has no patent on the art of movement, and physical education should seek an understanding of the artistic possibility in all movement.

Physical education teachers need a deeper recognition of the interdependence of science and art. A *design* of physical education with *movement* as a point of meeting for science and art presents a base to explore this interdependence.

Is There A Unity of Design?

A design of physical education to serve man through the art and science of movement will be no accident. Such designs are imminent but will only be forthcoming through increasing interdisciplinary dialogue contributing to a unified academic discipline. The common concern for human movement in its myriad manifestations and meanings can elucidate a whole view of man for scientist, artist, and educator.

Dance is indispensable to this unity of design. In the face of this challenge to unify knowledge in physical education, the field cannot afford an apathetic backward glance at dance. Because of the athletic image and scientific orientation of physical education, general efforts to extend interpretation of the entire field to include an arts perspective is necessary. Otherwise dance is forced to play the ugly duckling, or the far more sinister misfit Cinderella, the mistreated long-suffering beauty rendering all else ugly.

In most cases we are fooling ourselves about the artistic nature of our field by patching in a little dance here and a little art there with self-conscious reference to our aesthetic reason for being. The change, if it is to be real and if it is to effect unity, must be fundamental. ☐

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[3] *Ibid.*, p. 142.

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Dance and Sports—An Essential Dichotomy?

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According to an ancient Chinese maxim, "One may judge of a king by the state of dancing during his reign," but in our present age, educators endeavor to foster in our students positive attitudes toward dance. In the late 1890s, G. Stanley Hall declared that dancing was an imperative need in education ". . . to give poise to the nerves, schooling to the emotions, strength to the will, and to harmonize the feelings and the intellect with the body which supports them."[1] Surely these are still worthy objectives and sorely needed in our restless culture. Are we as physical educators failing to convince *all* of our students of the primary importance of dance physically, mentally, and emotionally; of its historical significance as a mirror of culture; and of its efficacy as a creative experience for both men and women?

Obviously, we have failed in some measure; in spite of giant strides with respect to the inclusiveness of the dance curriculum, an unsound cleavage still exists between those who participate in dance and those who engage in sports and athletic activities in high school and college. Unfortunately, this biased viewpoint appears all too frequently in the minds of teachers as well as in those of students. My thesis is that the basic elements and motor competencies requisite to successful performance in both dance and sports activities are essentially the same and that only the *immediate* goals sought by participants in these two types of physical education activities differ.

I believe in the values of all forms of dance and their carry-over into other phases of activity and leisure. The study of folk and ethnological dance contributes to the concept of "one world" realized through knowledge and understanding of other cultures; ballet offers the challenge of perfecting formal, disciplined movement which has stood the test for 300 years; ballroom dance should open vistas of past manners and mores and develop the art of socialization; tap dance demands the comprehension and control of rhythm and dynamics and offers unlimited opportunities for individual and group creativity; modern dance stimulates the discovery of new movement possibilities and the development of each individual's creative and expressive powers. The carryover of dance education is obvious in such sports as swimming, skating, gymnastics, and fencing, but actually the basic elements of dance are inextricable from those which ensure the effective and beautiful performance of all motor activities.

Let us examine what dance and sports activities have in common. They share a human body as their primary instrument. Apropos of this common instrument, endowed with physical, mental, and emotional powers, Emile Jaques-Dalcroze stated that

> Education does not consist in creating faculties which the pupil does not possess, but rather in enabling him to obtain the utmost possible benefit from those he does possess. The teacher who succeeds in this difficult task will, at the same time, develop freedom of action and thought in his pupils, thus stimulating them in the direction of creative action.[2]

No distinction between the sexes is apparent in Dalcroze's comments, nor is the ideal physique stressed. The available instrument—the human body—must be turned and developed toward its own efficiency, grace, and beauty.

Dance and sports activities share certain basic skills, both locomotor and axial. Today's stress upon movement exploration and each individual's discovery of his inherent skills reminds us again of these recurrent fundamentals of movement, such as standing, leaping, dodging, pushing, and falling.

Dance and sports activities share an alert, intelligent mind inextricably linked with a body which must function effectively at all times. Scientific evidence confirms the correlation implied in the objective of the ancient Greeks with respect to "a sound body and a sound mind." The two aspects of our bodies must function effectively and simultaneously regardless of whether the individual is dancing or engaging in a particular sport.

Dance and sports both entail a keen awareness of space-time relationships. Athletes must know at all times where teammates and opponents are if any particular play is to be successful. Dancers must have this same awareness in order to maintain the integrity of designs and to use the available space in an intelligent and artistic manner.

Dance and sports demand well-developed mind-eye, arm-eye, foot-eye, and body-eye coordinations. Such essential coordinations are too obvious to necessitate further elaboration.

ANNE SCHLEY DUGGAN, president of AAHPER in 1941-42, retires this spring. A member of the Academy of Physical Education, she has served as president of the AAHPER Southern District and of the Texas AHPER. She started the Student Section while she was president of AAHPER. A friend and benefactor of many of the great professional dancers, musicians, and critics, she has been recognized as an outstanding dance educator for the past forty years. Under her direction the Texas Woman's University Modern Dance Group has appeared on numerous occasions at state, district, and national conventions. She is a talented speaker and writer and has published many books on dance.

Dance and sports share innumerable motor competencies such as rhythm, speed, endurance, strength, flexibility, agility, range or extension of movement, balance, body control, and relaxation. The discipline essential to the mastery of the foregoing elements connotes a selfless dedication to an art form regardless of whether it is a particular form of dance or a specific sport.

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[1] G. Stanley Hall, *Adolescence* (New York: D. Appelton Co., 1905).

[2] Emile Jaques-Dalcroze, *Eurhythmics, Art and Education* (New York: G. P. Putnam's Sons, 1921).

Both dance and sports demand a high degree of morale, evidenced by such specific traits as courage, determination, cooperation, regard for others, loyalty, self-discipline, and dedication to the success of a concerted project. In other words, good sportsmanship in the broadest sense is imperative for satisfactory membership in a dance group or athletic team.

Both dance and sports necessitate strict but cheerful and wholehearted adherence to the disciplines inherent in the particular activity. Illustrative of these disciplines are willingness and eagerness to practice necessary skills, to observe rules and strategy in sports, to adhere to the spatial and metric patterns in dance, and to perform at the highest possible level of effort and skill at all times.

Successful participation in dance and sports requires thorough integration of personality. Maladjusted persons are neither reliable athletes nor reliable dancers. Many well-known psychologists have proved that the well-adjusted individual demonstrates the kind of expansive, objective skills which sports and dance afford.

How do sports and dance activities differ? Both are forms of art in a real sense, although dance is the oldest of the so-called fine arts and is designated by most aesthetes as the matrix from which all of the other arts evolved. I believe that the fundamental difference between dance and sports activities lies only in the immediate outcomes sought through these two media of movement. The immediate goal in any sport is to win a game in competition through a high degree of skill while subscribing to the rules and disciplines of the sport in question. The immediate goal in dance, on the other hand, is to communicate and thus share with others an idea, emotion, feeling, or experience through a high degree of skill, and to develop dance compositions which epitomize the attributes which characterize all the fine arts, such as creativity, independence, and clarity of form.

Fundamental skills and motor competencies are common elements in both sports and dance, sound training in one improves performance in the other.

There is also the important matter of audience appreciation and the broadening of our horizons in the use of leisure time when we are spectators rather than performers in either dance or sports events. In these days of radio, films, television, the concert stage, and printed media which bring dance and sports events close to all of us, more intelligent, and therefore satisfying, audience participation results from first-hand experience in participation wherever such participation is suitable to the age and sex of students.

For the dancer, participation in sports activities serves a further purpose because it provides a thematic source of material for choreography. Jaques-Dalcroze, writing of the 1896 Olympic Games when gymnastics and athletic events were accompanied by music, suggested that competitive dance might well be included, stating that

> A game of football (with a real or imaginary ball) arranged so as to obtain decorative groupings and single players crossing one another, will effect in the spectators quite a different kind of emotion from that created by the real match. It will not be emotion caused by surprise, but emotion of an aesthetic order, created by the harmonies and counterpoints of movement.[3]

Thus, the structuring of the organic movements, rhythms, and designs of sports by skilled choreographers was anticipated long before themes related to our environment became grist to the choreographic mill, such as the exciting and amusing baseball dance in the musical *Guys and Dolls*, performed by men.

There should no longer be any question regarding the respectability of dance for men. The legendary Knute Rockne, recognizing the common elements in dance and sports, required his football players to enroll in dance classes; many graduates of Texas Woman's University have taught dance activities to male athletes at both high school and university levels. The sharp line of demarcation between athletes and dancers can be erased, thereby transforming the unwholesome sort of competitive spirit which may exist between dancers and athletes on many campuses into an honest recognition of the values of both sports and dance activities in the development of a physically educated, well-integrated, emotionally stable individual.

In an old but still sound work—*Emotions and the Educative Process*—Daniel Prescott, convinced of the need of affective aesthetic experience for children, advocated the use of the arts for four primary purposes. Paraphrasing Prescott, I have substituted "all students" for "children" and "dance" for "arts" to state the following four purposes:

1. The use of dance to bring all students into the stream of our own culture, to aid them in appreciating other contemporary cultures.
2. The use of dance as a vehicle for the expression of ideas, emotions, and experiences, and for organizing and unifying the personality by providing opportunities for the expression of personal convictions and feelings.
3. The use of aesthetic expression and experience as a cathartic for relieving emotional tension, and for the conscious development of morale.
4. The use of aesthetic productions of all students by teachers and personnel workers to gain insights into their fantasies and needs on the basis of which they may be understood more sympathetically and guided more effectively.[4]

Let us strive to disabuse both students and teachers of their erroneous viewpoints with respect to a cleavage between dance and sports activities. Let us improve the state of dancing by sincere efforts to expose *all* American youth to the values of dance, thus attaining the ideal first voiced by Jesse Feiring Williams as early as 1933, which the late Ted Shawn stressed in his lectures to physical education students at the George Peabody College, that "physical education [and he meant dance *and* sports activities] will enrich American cultural life as it awakens interest and promotes skills that serve people in their leisure hours."[5]

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[3] Jaques-Dalcroze, *Eurhythmics, Art and Education*.

[4] Daniel A. Prescott, *Emotions and the Educative Process* (Washington, D.C.: American Council on Education, 1938).

[5] Ted Shawn, *Dance We Must* (Pittsfield, Massachusetts: Eagle Printing and Binding Company, 1950).

An Observation on the Separation of Sport and Dance

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I undertook this article on the separation of sport and dance with a limited viewpoint to avoid as many generalizations as possible while dealing with a topic of constant contention. In my explorations it seemed that dance and sport showed more similarities than dissimilarities especially in four areas:

1. Movement—Range of motion, mechanical motions, relationships to space and time, and continuity of movement flow were impossible to separate. In both sport and dance, isolated elements of motion were consistently and equally expressive of the performer's grace and body control. Movement itself was a transferable skill between sport and dance.

2. Structure—Performance in dance or sport follows established criteria. Physical movement is responsible to certain controls whether they are the choreography of a dance on the stage following a rhythm within a time limit or a tennis player following the rules of the game within a time limit dictated by points and a rhythm established by the players.

3. Expression—In both sport and dance the mental preparation becomes a physical expression of a concept. In dance this could be the relationship of movement to music. In sport it might be to demonstrate individual superiority or strength for egobuilding or any number of other reasons. The expression can be diverse, but both areas exhibit a thoughtfulness of consequence.

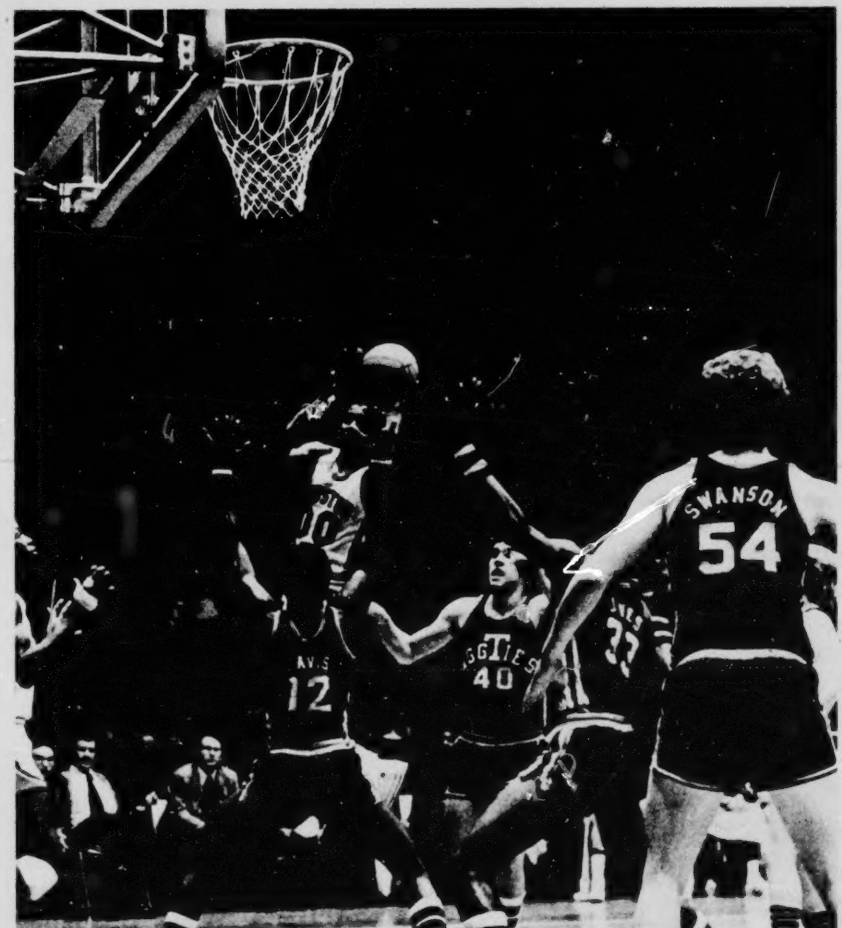
4. Preparation and performance—The time, sacrifice, joy, and fulfillment that go into the final product of sport or dance can be equally exhausting or exhilerating. This is a relationship that probably has a greater need for understanding so sport and dance could lend more to each other and establish a better working relationship.

Finding common ground was far easier than establishing separations. In the end the difference between sport and dance seemed to be in a single area. Dance uses originality and creativity to make a controlled expression of a concept in as perfect a state as possible at the moment of performance. Sport however, prepares performers through fundamentals and structure to deal with originality in performance.

The dancer starts with a concept and translates that into a movement or dance that is choreographed until it is considered ready for performance. At that time the movements of the dance may be amplified due to excitement or other elements, but the dance itself remains basically true to the original concept prepared and perfected.

The athlete approaches a contest with prepared patterns of movement appropriate to a particular game. However, at the time of the contest, creative reaction to a situation is necessary for the psychological and physical changes introduced by the opponent can never be totally prepared for or expected and self-expression must rise above the game structure.

This idea is not conclusive, exceptions in selected dances or sports can be found. However, the ideas contained here run through many sports and dances. They are the expression of someone seeking a better understanding of the relationship of sport and dance in the hope of creating an always stronger bridge of communication between self expressions through movement.



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What Future for Dance in Physical Education?

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If the dance, as most physical educators contend, is an activity worthy of being included and studied as a part of a comprehensive school physical education program, it must be taken more seriously by the entire profession rather than by just the small segment of its dance specialists. In fact, if physical education does not begin to pay more attention to the dance, it is probable that the two will become irreparably alienated from each other with all the dire consequences that inevitably follow such a state of affairs.

In a very real sense it may be too late already. At the college and university level there is a distinct trend toward the separation of dance from physical education. Departments of dance are being established in colleges and schools of performing arts and most physical education people appear either quite unconcerned or ambivalent about this. The fact that these separations are going largely uncontested is indicative of the matter of fact attitude this profession had adopted toward the dance.

There are indeed strong arguments why dance as a performing art should have an identity of its own. However, dance as an educational activity worthy of being experienced by large numbers of students at all grade levels is at present inextricably entwined with physical education and will continue to be so for many years to come. This is true especially at the elementary and secondary school levels. Should this trend toward separation of dance from physical education continue, school dance programs will inevitably suffer. The dance program for children and young men and women in the public schools is in such a sad state at present that it may not be able to tolerate the shock of the increasing separation developing between dance and the rest of physical education. Problems such as teacher certification in dance are just beginning to be explored and are years away from resolution. At this point it is impossible to say where the dance will reside ultimately in the organizational structure of schools.

For these reasons it becomes imperative that those people committed to the development of thriving dance programs in the field of education capture the attention of physical educators and awaken them to the deteriorating situation.

It is difficult to state what particular and specific organizational or administrative action should be taken. However, in the past few years I have become convinced that ignorance of and about dance is probably the greatest single factor causing the estrangement of dance from physical education. Physical educators will pay lip service to dance but make little effort to gain understanding of it. They willingly accept it as part of the discipline, utilizing dance as an example of the aesthetic and creative possibilities physical education offers the student. But their experience with dance either as participant or serious observer is usually extremely limited.

Modern dance and ballet is a mystery to most physical education people, and they are acquainted with social, square, and folk forms in a very superficial way. The vast majority of physical educators are shamefully inadequate in dance skills. This inadequacy often causes feelings of hostility toward the dance. Some physical educators appear suspicious of the dance not knowing quite what to make of it.

Present Dance in Depth

The solution seems readily apparent. The dance experience for physical education majors must be presented in greater depth. More intensive study on both the practical and theoretical levels is necessary. This means that more time for dance must be set aside in an already crowded curriculum. No doubt cries of anguish will arise from educators pointing to the impossibility of devoting more time for dance. It seems, however, that a serious reexamination of priorities is called for at this time. No other activity in the entire physical education structure operates so consistently on so remedial and elementary a level as dance. This is true even in college and university instructional offerings.

If the physical education profession is serious about its claim that dance is an integral part of the discipline, it must commit itself to dance rather than exploit it verbally in arguments justifying the educational benefits of the field. It should be obvious by now that commitment means the devotion of enough time and energy necessary to establish competence in the skills and knowledges of dance on a level comparable to those of the other major areas in the program. In other words, the physical education major should be required to experience as much in dance as is necessary for him to do an adequate job in teaching it.

In addition, this program must be required for the *men* as well as the women. Dance is neither feminine nor masculine. It offers the most comprehensive approach to human movement experience of all the activities we include in our program. It has no limits in terms of movement exploration and it sets none. Its possibilities in terms of activity are limitless. By continuing to refuse to adequately prepare himself in dance, the physical educator ignores an entire realm of important and meaningful activity. Thus it is with justification that his critics argue that the physical educator has forfeited the right to make any claim on dance.

Unless this state of affairs is altered radically in the immediate future, both dance and physical education will suffer. The ultimate loser will, of course, be the student who will continue to receive increasingly poor instruction. At a time when this profession appears to be striving toward new conceptions and approaches it would be tragic indeed to allow the relationship of physical education and dance to deteriorate.

HUMANIZING DANCE EDUCATION: EASTERN ACQUISITIONS

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What has the East to offer the West in the area of the arts, specifically the dance? As Western man experiences the existentialists' prediction of alienation from himself, his body and his environment, he once again turns to the East in attempting to put Humpty Dumpty back together again.

Unfortunately, the split between science and art which has absolutized the partition of modern man is being reinforced by compartmentalized education. The hope for unification of man and restoration of balance in education begins with an understanding and reversal of divisive trends. Art as a unifying and humanizing force is seldom recognized in formal education, as the acquisition of *technique* takes precedence over concern for *understanding* what one is doing and how it relates to life.

Eastern philosophies and religions have been a constant reminder of man's essential "oneness" in harmony with nature (change) and spirit (changelessness). I am proposing this attitude of relatedness as one answer to the Western quarrel between the objective and subjective worlds, and I am proposing that teachers in the arts must face the problems of Western art in recovering its power to elucidate and harmonize life's meaning.

Let us first examine the problems which confront Western art in its struggle for relevance in contemporary life, and then we may look at what answers may be contained in Eastern thought and attitudes. The underlying problem, as many authors have recognized, is the dominance of science (objective orientation) over art (and all other humanistic concerns), and the failure of the scientist to include a concern for "man" in his scheme of investigation. As Lewis Mumford[1] has pointed out, science has made a fatal error in its exclusion of man's "subjective" nature, and has been used disastrously, environmentally and spiritually, as science for science rather than science for man.

One of the results with special consequence for the arts has been a concentration on competition and speed. "Because of our concentration on speed and productivity, we have ignored the need for evaluation, correction, selection, and social assimilation."[2] The integration of the arts into the general fabric of life is at most a self-conscious effort.

In fact it would be well to consider how the artist and society work against each other. The increasing complexity and specialization of society discourage common participation in the arts and encourage an elitist withdrawal. The arts become more and more isolated from the realm of the average person as artists withdraw into cliques. The creation of "private," ingroup art is a natural outcome, and the communicative and binding function of the arts in the larger society is lost.

The impersonality of modern life reflected in the physical and emotional distance maintained as carefully measured relationships further advances the retreat of the arts. Finally the overemphasis of competition in Western life poses two threats to the aesthetic experience: *the critical spirit as negation*, which pits artist against artist in a race for the new, the novel (for its own sake); and the related phenomenon of *rapid and purposeless change*. Both have depressing effects on efforts to assimilate, understand, and appreciate art. Blind and unqualified growth in which man loses sight of "himself" in objective pursuits in the nihilistic dilemma which much of our modern art expresses, and, paradoxically, is at the same time that which inhibits its general proliferation and positive power to change life in human directions.

To simplify the problems—if the East could give the West but one thought, this wisdom would be enough: "Stop and see who it is that is running."[3] Stop and see yourself.

The dance offers unique opportunities for self-knowledge because it blends all dimensions of being in the experience of human motion. Application of Eastern practices of quietude can be accomplished directly in dance with Integral Hatha Yoga (including meditation) as the source for instruction. Dance in the Western tradition is active, athletic, and outgoing. In contrast, Yoga moves inward as a discipline for self-awareness, relaxation, and concentration. Yoga is the Sanskrit word for "union."

Techniques for relaxation and unification have never been consciously incorporated in dance education. On the contrary, the model for education has been the professional world of dance art with guest teachers, artists, and concerts drawn from this realm. Modern dance education is being adversely influenced by the contemporary artist's expressions of despair. The tense and negative life view which continues to emerge as the predominant twentieth century aesthetic affects the personality and process of aesthetic education. Although one can understand the modern artist's desire to express his broken world in exposing conditions of spiritual poverty, it is important to distinguish the objects of art from the *use* of art as an *educational medium*.

I do not wish to imply that the authentic expression of conflict, tension, and loneliness (or any theme) should be limited in education, only that they not be incorporated in the *process*. What is required here is a distinction between the products of art and the process of education. Disintegration, randomness, and hopelessness characterize much of today's art, with little of the redemptive quality of the tragic tradition inherited from the Greeks and Elizabethans. If this is an accurate description of the sickness of Western man, education should provide the means for transcending the condition.

For dance, the focus on materialism, schizophrenia, and emotional alienation (Anna Sokolow's work, for instance) means presentation of disjointed, irrational, and isolated motion, often obliterating the human outline in favor of mechanical dominance and technological display (consider the multimedia example of Nikolais). Consequently, the character of the movement which is used as the *medium* for education through dance is too often tense, angular, and percussive (after Graham, who stated the "right angle" as the symbol of our times), or scattered (after Cunningham, who has popularized methods of chance and randomness in choreography). In such a milieu, there is little possibility of achieving the professed goal of "unity of body and mind."

I do not wish to imply a criticism of the artists mentioned. The importance of their work should not be minimized or ignored in the education of the student. I am suggesting, however, that it should be balanced by explorations of the positive self and integrative expression toward artistic independence and self-realization. Dance is affective. Man becomes what he moves in an even more tangible way than he becomes what he thinks. Movement experience is self-experience. Dance education inhibits growth toward unity and positive *self-experiencing* if it depends on master examples which imitate the motions of a disintegrated and highly objectified world.

Another block to self-realization through dance is the emphasis on speed in which the artist reflects scientific progress and the ever accelerating pace of living. Again the answer from the East is Stop! *Movement and stillness are not separated.* Movement and stillness include each other in achieving unity, and they are affective in human awareness. This is the lesson of Zen for dance:

> When the mind moves the body follows, and when the body sits quietly then the mind at once sits in peace. For body and mind are not separated; they are one. It is abnormal for mind and body to move in different directions, or the mind to move when the body is quiet. It is said, "When man eats a meal, he is required to identify with the meal." In the same way, when he works, work itself works; when he does *zazen*, *zazen* itself meditates. (When he dances, dance dances.) This is what the text means by, Movement and stillness are not separated.[4]

Man is a unity, and he can experience this unity in the stillness of being through meditation. Man can also experience fulness of being through dance. In respect to active motion, dance and meditation are opposites, and as such, to the mystic, they include each other. The ultimate stage of both is a pure form of subjectivity; the mystic and the dancer learn to accept vision without garbing it with words or thoughts. The experience is of oneness—completion. The dancer distills life in *motion*. The dance, once it is complete, has captured existence and is no longer subject to the plane of relative change. Its being is created—finished. On the other hand, the mystic distills life through *nonmotion* as a transcendence of the state of "becoming." He quiets all motion in order to "be." *The Bhagavad Gita* teaches that motion and nonmotion are part of each other: "He who sees inaction in action and action in inaction, he is wise among men; he does all actions harmoniously."[5]

The Japanese No Dance is performed with this spirit of the inclusion of opposites. In fact the highest form of No dance is Zen itself. It is *zazen* (meditation) in motion, the realization of nondance in dance.

In summation, the Eastern tradition of inwardness and unification is a timely and important lesson for Western education in the arts. The dance provides an example. Dance for the sake of dance, or "movement for movement's sake," the battered catch-all of contemporary dance, sounds strongly like "science for the sake of science." Should we ask the same question of art that we have of science? It is also leaving out "man" in the exploitation of his outer manifestations, and should dance educators continue to depend on the products of professional dance as examples for students to grow toward? I suggest "movement for man's sake" as a more humane model for education. A dance which moves *out* in expression and *in* toward being and understanding, a dance which functions in harmony with its own casual matrix, the living substance of man. □

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[1] Lewis Mumford, "The Megamachine," *The New Yorker*, October 10, 1970, pp. 50-131; October 17, 1970, pp. 48-141; October 24, 1970, pp. 55-127; October 31, 1970, pp. 50-98.

[2] *Ibid* (October 17, 1970), p. 88.

[3] Acharya Rajneesh, *Path to Self Realisation* (Bombay: Empire Printery, 1971), p. 41.

[4] Donald K. Swearer (ed.), *Secrets of the Lotus* (New York: The Macmillan Company), p. 170.

[5] Eliot Deutsch (trans.), *The Bhagavad Gita* (New York: Holt Rinehart and Winston, 1968), p. 56.

the meaning of dance for young children

"One of the wonders of human movement, and specifically of the dance experience, is its changing, amorphous, and quicksilver nature. It is process, not permanent fixed product. The same is true of the child, a human changeling hung between being and becoming, suspended in being for a very brief and special time. It is beautifully apparent that dance and the child are natural companions."[1]

I would like for us to share experientially the meaning of that companionship. "All the world is a stage," as Shakespeare said, so let us draw back the curtains of the child's stage and enter as viewers. There we find the children in the Theater of the Now, making themselves up for the mainstage production called "Living." The children are costumed in skins of black, white, brown, and yellow—but they are not encumbered by their costumes. They are trying to determine who they are inside the costume, and in learning their own identity, they will discover who the other characters are and what the play is all about. It is a play of the ages—a timeless play—about people who are crying out to be and to have someone know it, and to recognize it themselves and to be able to express it. And that quest is the essence of being—a concomitant thing, to know and to have others know who you are, or that you are, indeed, a person of worth, a feeling human being.[2]

In this first act, the players are very young persons, but no less persons because they are young. They are volatile perhaps, and surely vulnerable . . . sensitive, questioning . . . not yet biased by prescribed recognizables such as black, white, rich, poor, culturally deprived, academically gifted. They are just persons—little human beings, trying to be. As James Whitcomb Riley said, "the souls of all humans are the same size."[3]

But let us not linger any longer on the stage apron. Move right behind the proscenium arch into this eclectic world of small individuals and watch how they are shaping their world.

As you watch, you will soon recognize some of the ghost writers: Merleau Ponty, Piaget, and that marvelous paragon called "Everyman" who cares about children, and can deny the plastics of the now and see with the soul. But writing and rewriting the script minute by minute, directing the play and acting it out, is the also marvelous paragon called "Everychild," who is trying to learn who he is and how he functions with himself and with others, through a humanistic framework, in a global society.

The theme is based upon the truism that if, as Piaget suggests, the young child attributes life to activity, and this activity facilitates the child's thinking and learning ability, then activity of the total being is the best possible phenomenon for guiding the development of young children.

And so the play proceeds to develop the concept that movement education is vital, for it deals with that long list of universal needs you know so well: the physical, social, mental, emotional . . . and once in a while the word "spiritual" is allowed. Or maybe you are more accustomed to dealing with more recent terms such as the affective domain or right-brained activity . . . or a coined word, "philio-psycho-bio-sociological" self. However tired you are

Draw back the curtains of the child's stage. . . . Watch the children making themselves up for the mainstage production called "Living."

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of hearing the terms, be it known that movement education encompasses them all—it deals with the total child.

But also with movement as a base is a separate discipline called dance, through which one can deal even more holistically with the child as an entity. Both physical education and dance are essential in the lives of children, as both are significant activities in the development of their total being and one enhances the other. But dance provides the added dimension of aesthetic education—the development of aesthetic sensitivity and creative potential, which are strong, countervailing forces against the superficiality of much of people's experiences. The unique contribution of dance is that of providing a means of expression and communication. This, of course, is a feature of all the arts, but dance is the only art involving the total self, rather than being separated from the physical self (like painting or sculpture) or using just a part of the body (as music and theater may emphasize the voice).[4]

And that is why the script for this play you are experiencing is written in the ephemeral language of childhood—the language of movement, the first and deepest language of the child. But it is a play with a specific vernacular—DANCE. And its thematic development occurs through vital and urgent questions implied: "What is it like to be alive . . . human and real . . . seeing, through one's own imagery, a sense of joy . . . seeing by moving, and in moving, being . . . seeing one's own sensual experience of seeing? What is it like to be and to have someone know it; to recognize it yourself; to be able to express it?"[5] Dance is one viable answer to all those quests. But don't take my word. Look for yourselves. Wander through the groups of children working on their world. You won't disturb them. It's experimental theater. They are making themselves up as they go along. Dance is their grease paint. Let's watch how it is applied.

First, look at the paintbox—the atmosphere within which the questions are being posed and explored. The atmosphere is one of freedom, conducive to self-teaching and self-learning. But you will notice that the teacher is right there with the children—guiding, supporting, questioning, enabling, being warm, open, friendly, imaginative, empathetic—being a partner in the process of discovery, allowing the children the opportunity to explore and discover, to create and achieve success through their own efforts. But the teacher knows what must be achieved. There is a purpose in the activity; there is a goal to be reached. But through guided exploration, children are allowed to reach the teacher-centered goal, to discover the purpose in the learning process, and to know it is theirs, as though they created it—maintaining their own unique perspective, while sensing and responding to the things that are uniquely theirs whatever these may be. The objectives might be, for example, to grow in self-discipline and self-reliance or to attain greater confidence. Through the freedom to express themselves in dance, children can—with the right guidance and in a permissive atmosphere—feel they have produced something worthwhile.

According to research in creativity,[6] an atmosphere of freedom and guided exploration is the most favorable climate for the development of creativity. With such an atmosphere, and with dance as the medium, one can conclude that the young children are going to learn how to learn, and become imaginative, resourceful human beings who can deal with the sensate assault of the Now, i.e., the bombardment of the senses with millions of facts, with episodical consequences, the instantaneous gratification of TV pictures, reproductions of things—the plastics, not the real. But the children of the Now, if allowed to have the world I have asked you to step into, will be able to sort out the facts and to distinguish between the reproductions and the real, and have a greater potential flexibility in the use of resources, a greater repertory of responses—a greater ability to perceive, conceptualize, analyze, evaluate—find a sense of significance and respond with relevance and with the richness and density of human feeling.

And that is not what dance means for young children ONLY. It means something for US—survival! The future of our civilization and the quality of that civilization depend upon the creative thinking of our children, our next generation. But assuring that the quality will be one of excellence is no simple matter. You see, there are dichotomous ways of dealing with children. There is the way we are surveying right now in this theater. But there is a path leading to another theater where children are also working. That path is travelled, and trammeled, by tradition and theory. It leads to a world where knowledge of content is sacred and singular. That is a world of technological expertise—not teleological, not phenomenological. It is concrete and cognitive—not affective, humanistic, feeling, and perhaps controversial. The play in that world is about the enchaining of children by stilling their curiosity and stifling their search for self—pouring knowledge on the tops of their heads and hoping some will seep through.

A noted educational psychologist, Leo Buscaglia, saw that play recently, and recounted its theme as follows:

> The children are sitting rigidly at their desks, with paper and crayons in front of them, because it's time for their once-a-week 20-minute art lesson. . . . Their eyes are sparkling, because children love to draw. . . . But there is a curriculum guide (isn't there always?!)—and things that are required . . . and that day they were to draw a tree. So the teacher drew one with a green top and a brown bottom that looked like this: And then she said to the children, "Draw a tree." What she was really saying was, "Draw MY tree." . . . By this time the children had already learned that the closer they got to her tree, the greater was the reward like an A, or brownie points. But there's always one kid in every class, isn't there, who will never learn. Little Johnny had climbed a tree and fallen out of a tree and smelled a tree and tasted a tree, and HE knew that a tree wasn't a lollipop. A green lollipop. So he took yellow and magenta and purple and orange and gold and he scribbled all over his tree . . . because he had watched it grow new buds in the Spring; he had watched its leaves fall and he had jumped in them; . . . he had seen sunlight on his tree. . . . Then he went over and handed his drawing to the teacher and she looked at it and said, "Brain damage!"[7]

Well, you learn very early in that world that when people say draw a tree they mean draw MY tree. And you are left with a strange, gnawing sensation inside. It's that tree trying desperately to come out. And you keep hoping that somewhere, sometime in that world, you can draw that tree and open it up and say, "This is ME!"[8] Let's make sure that we do whatever we need to do to bring about a realization of human potential and a transformation of awareness into educational change which will allow the somewhere to be here and the sometime to be when one is a very young child.

I have made the grand claim that dance is a panacea. I have practically sworn that dance is our salvation. And you know, I believe that. But the performance alone can't educate; exposure is not enough. Dance needs teachers who know dance and feel dance and can communicate with young children with imagination and charisma, can allow them to personify, to pretend, to imagine, to BE—not to reproduce another's preconceived ideas.

Dance is a quicksilver experience . . . changing, amorphous . . . much like the child— a human changeling suspended between being and becoming.

Our world is changing, and the rate of change is accelerating. We need to reach in quickly and liberate the children's creativity, for it is increasingly vital that they be able to learn from their own experiences rather than depend so much on the canned facts and experiences of others in the past. Thus the ability to perceive and respond to experience becomes as important as the ability to read and understand words.[9]

As I stated earlier, dance is the best medium for the development of creativity, independence, aesthetic sensitivity—perceiving and understanding feelings and expressing and communicating them to self and others. It is the stuff of the affective domain. What is so marvelous about dance is that in addition to all that, it does help a child to read and understand words and mathematical concepts and all the other things confronted on the standard achievement tests. And to do it better and more efficiently and more effectively and even with great joy! I assure you that this claim is no fantasy. It is documented by research studies on innovative programs in the elementary schools wherein the arts are the core of the curriculum. All that is in addition to the obvious contributions of dance, such as learning about the body and improving the range of movement and movement quality, and developing a positive self-concept, and so on.

I would like to reiterate why this is all possible, and it has to do with the unique feature of dance. Dance is a way of expression—not self-expression. Bumping one's head against a wall is self-expression. Dance is expression of self, and the difference is more in the way of viewing and the purpose and potential result than in the semantics. Every movement is expressive of the mover—of that person's aims, struggles, and achievements. Movement is a reflection of the inner self.[10] Children, through movement experiences, and through dance expressly, learn about themselves. As they express feelings and emotions nonverbally they are communicating their understanding of themselves to others. By so doing, they are clarifying that understanding for themselves and making more articulate their "whoness"—me as a unique individual who likes myself and feels of worth. And it is widely known what such positive feedback does for learning—at any age, at any level.

Let me hasten us on to the next act. In terms of the meaning of dance, I've asked you to see it not so much as subject matter but as human endeavor—to view experientially in our world theater the what and the why of dance, and even some of the hows in terms of the climate and the role of the teacher. I hope you are convinced that dance is meaningful not only to young children but also to our civilization and the quality of life.

No child will ever again live in the same world the child's parents lived in. That was true even for you in the audience. And perhaps your world is changing right now as a result of this Conference. I asked you to leave your world momentarily and come with me into a symbolic world of young children in the Theater of the Now. Look around you once again. How are they making themselves up for the production called "Living"? They are doing it experimentally, realistically, imaginatively, humanly. They are conversing with their eyes, gazing with their tongues, speaking with their ears, listening with their hands. They are finding meaning—their own meaning—without being told what an experience means or whether it means. There is a contagious enthusiasm, and infectious reality of being alive—of BEING. This is their production called "Living"—a bubbling cauldron of creativity in which a blending of concept and percept is forming an essence of learning, a wholeness of humans.[11]

Footnotes

[1] Nancy W. Smith, "Prologue," Children's Dance, Gladys Andrews Fleming, ed., Washington, D.C.: AAHPER Publications, 1973, p. v.

[2] Araminta Little, "Soul Search," Perspectives: 47th Annual Conference Report, Park City, Utah, 1971, WSPECW, 1972, pp. 29-34.

[3] James Whitcomb Riley, The Raggedy Man.

[4] Ruth L. Murray, "A Statement of Belief," Children's Dance, Gladys Andrews Fleming, ed., Washington, D.C.: AAHPER Publications, 1973, pp. 5-7.

[5] Araminta Little, "Epilogue," Children's Dance, Gladys Andrews Fleming, ed., Washington, D.C.: AAHPER Publications, 1973 p. 80.

[6] ——— "Concepts Related to the Development of Creativity in Modern Dance." Unpublished Doctoral dissertation, University of Southern California, 1966.

[7] Leo Buscaglia, "Where Were You When You Needed You," Shards and Shadows: 48th Annual Conference Report, Yosemite, California, 1972, WSPECW, 1973, pp. 8-30.

[8] Ibid.

[9] Bradley G. Morison, "The Artist As Teacher," Saturday Review, December 19, 1970, pp. 51-53, 63-64.

[10] Molly Brearley, ed. The Teaching of Young Children—Some Applications of Piaget's Learning Theory. N.Y.: Schocken Books, 1970.

[11] Araminta Little, "IMPACT: Interdisciplinary Model Programs in the Arts for Children and Teachers," JOHPER, Vol. 43, No. 8 (October 1972), p. 27.

Chapter II

HISTORICAL PERSPECTIVES OF DANCE

ARROWS, SLINGS, AND STONES: DANCE IN EARLY AMERICA

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It all started with Salome. Her performance for the head of John the Baptist began what many religionists felt was profane dance—dance which was not religious or sacred in nature. Sacred dance included David's dance before the ark or Miriam's dance after the parting of the Red Sea, while profane dance included nearly anything else, especially dances performed by mixed couples.

An example of Salome and profane dance was provided by a minister during the Revolutionary War:

> But there is another sort of dancing spoken of in Scripture, which consists in a motion of the body, seemly or unseemly, stirred up by natural or carnal joy, to please or satisfy ourselves or others, without any view to the glory of God, or the benefits of souls. Thus that fine young lady, the daughter of *Herodias*, danced, on Herod's birthday. (7:240)

The fact that dance was a part of American heritage cannot be refuted. Evidence points to the country dances of New England during the revolutionary era (10) and the elaborate social dances and governor's balls of colonial Williamsburg. (4:35) George Washington was frequently depicted dancing a stately minuet or a precise cotillion. Yet even though America was founded with a dance heritage, many thought this dancing was profane and evil. Continuing assaults were made by members of the clergy and others.

One of the first of these was written by Increase Mather, the great fire and brimstone minister of the Puritan era—a short thesis published in 1684 entitled *An Arrow Against Profane and Promiscuous Dancing Drawn Out of the Scriptures.* (12) Following closely, in 1700, was an eight-page assault by Cotton Mather called *A Cloud of Witnesses Against Balls and Dances.* (11) Other attacks followed quickly but none with such picturesque titles.

While the bulk of the writings condemning dance were published in the late 1800s and early 1900s, some interesting sermons and books appeared in earlier times.

Shocked that dances and balls appeared in Charleston, South Carolina, shortly after the city was burned during the Revolutionary War, Oliver Hart delivered a sermon entitled *Dancing Exploded. A Sermon, Showing the Unlawfulness, Sinfulness and Bad Consequences of Balls, Assemblies, and Dances in General; Preached in Charleston, S.C., March 22, 1778.* (7:234) In his sermon, Hart proposed to give evidence "against a practice which I look on as sinful, and opposed to the Christian character." (7:238) Obviously, Mr. Hart was discussing profane dance, or as he stated it, "dancing, according to the common mode." (7:239)

Warming to his topic, Hart attempted to prove that dance was "absolutely sinful" by a series of statements, the first of which was that "dancing, . . . is sinful, because it contributes nothing to the chief end of man," (7:241) which was glorifying God. Furthermore, "whatever action in life we cannot pray for a blessing upon, must be unlawful and sinful, and such an one is dancing; therefore it ought to be avoided." (7:242) Finally dancing wasted time and money, was detrimental to health, led to indelicate conversation, and was "extremely immodest and incentive to uncleanness." (7:246)

In the same vein, Jacob Ide preached two sermons dealing with dance in 1818—*The Nature and Tendency of Balls, Seriously and Candidly Considered, In Two Sermons, Preached in Medway.* Ide seriously questioned whether people capable of serving God

> have a *right* to spend their precious time, in dancing for *mere amusement;* in circumstances too, where they are exposed to peculiar temptations; where the mind is necessarily dissipated; where health and property are often wantonly sacrificed; where hours, consecrated, by nature, to silence and repose, are devoted to hilarity and mirth; and where by common consent, and the laws of fashion, serious reflection and fervent piety have no place. (9:5)

> ". . . whatever action in life we cannot pray for a blessing upon, must be unlawful and sinful, and such an one is dancing; therefore it ought to be avoided."

Ide's logic was interestingly developed in his sub-headings which were: "1. That Balls, as they are practiced, at the present day, are either *right* or *wrong*." (9:5) The second heading was that "Balls are, either *very good* things, or they are *very bad* things." (9:6) Thirdly, "They cannot be considered as *very good* things." (9:8) Therefore, "If they are not *very good* things, they are *very bad* things." (9:9)

Following Hart's example, Ide then attempted to show that dancing and balls were, indeed, very bad things. For example, time should be devoted to things of importance rather than wasted on dancing. (9:9-10) Too much expense was involved, balls prevented "the acquisition of useful knowledge," and frequently excited "an inordinate love of company." (9:13-14)

Frequently the personality and life of a person was drastically changed because of dancing. According to Ide, the negative changes were as follows:

> They became idle. Their business, on which, perhaps, depends their present support, and from which alone they expect their future subsistence, is neglected, or pursued in a very irregular and disadvantageous manner. Instead of being seen at their homes, engaged in their proper occupations, they are to be looked for at the tavern, or some other place of general resort. Their former ambition for improvement degenerates into an ungovernable propensity for self-indulgence. And, instead of using means for the improvement of their minds, they are constantly seeking opportunities to excite and gratify their passions. Their dispositions, once amiable and pleasant, become selfish, morose and revengeful: and their deportment, formerly

marked with gentleness and urbanity, is often now, a compound of meanness, provocation, and violence. Their thoughtfulness of eternity is succeeded by a blindness of mind, and hardness of heart, which renders them deaf to the voice of conscience, and regardless of every scriptural, and providental admonition. (9:16-17)

In 1847, the American Tract Society published a small book, *Dancing as a Social Amusement. By Professed Christians, or Their Children.* According to this discourse, the Bible mentioned two types of dancing: dance as a religious act and dance as a social amusement. Dance as a religious act was "expressive of grateful joy for some significant deliverance, and in the performance of which the sexes did not unite." (5:7) Dance as a social amusement, however, was a perverted religious service and was "deemed vile and impious." (5:7)

To prove the evils of dance, E.Y., the author of the Tract Society's publication, quoted passages from the Bible regarding social dancing and then wrote: "God's word pointedly condemns dancing as a *social amusement.* But if it were not so, one thing all confess: it is not a Christian duty, *the neglect* of which would be sin." (5:8) Finally it was observed that good Christians had neither the leisure time nor the money to devote to any such questionable pastime. (5:20)

Closely following the above publication was *An Essay on Dancing* (1849) by a minister of the New Jersey Conference, J. Townley Crane. While Mr. Crane explained in his Preface that he was "wholly unacquainted, experimentally, with his theme," he placed himself in the company of many who wrote on capital punishment and stated: "It is not needful, either to dance, or to be hung, in order to be able to come to a conclusion touching the expediency of the performance." (2:4)

After a historical development of the religious dances of both the Hebrews and the heathen, Crane discussed the dances of pleasure and amusement performed in antiquity. The heart of his book, however, lay in two chapters, "Several Considerations from Which It Is Inferred that Common Dancing is Unwise, Inexpedient, and, Consequently, Sinful," (2:100) and "More Objections to the Pleasure-Dance." (2:115)

Dance was sinful according to Crane for several reasons. It was frequently found in questionable circumstances, (2:101) lavish expense was always a part, (2:112) there was frequently a deleterious effect on the health, (2:115) time was wasted in its learning and practicing, (2:118) and dance was utterly "inconsistent with the Christian profession." (2:119)

Apparently Crane felt a need for further writing on the subject of dance and in 1869 his book *Popular Amusements* appeared. The following statement from the book seems to summarize the basic feelings of those writing against dance:

> It is not probable that any reader of this volume will attempt to defend the "German," or round dances. It is a shameful, revolting spectacle to see a young girl whirling around in the arms of a man who perhaps an hour ago was an utter stranger to her, her head leaning upon his breast, and their whole persons in closest contact. This style is positively immodest, corrupting, offensive to morals, as well as to delicacy and refinement. How dare a young man propose any such performance to a lady for whom he has a shadow of respect? How can any young lady, who respects herself, submit to it? (3:90)

As the twentieth century approached there was increased writing on the evils of dance. Books such as Jas. H. Brookes' *May Christians Dance?* (1) and George Heckmann's *Dancing as a Christian Amusement* (8) appeared. One of the most interesting was *From the Ball-Room to Hell* written by a former proprietor of the Los Angeles Dancing Academy, T. A. Faulkner. (6)

Profane, promiscuous, sinful, vile, and revolting—from the Mathers to Faulkner, dance in the United States bore the brunt of a continuous siege. The objections to dance seem to fall into two general categories: first, it was a mere amusement which wasted time and energy as did sports, games, play, and all other activities except work; and secondly, social dance allowed and promoted physical closeness between men and women which shocked the Victorian morality. That people continued dancing despite the attacks eventually led to the strength and vitality of dance in this country today.

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MARY WIGMAN'S MIDDLE YEARS

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With "The Dance of Niobe" and "Farewell and Thanksgiving," Mary Wigman concluded her career as a solo dancer at the age of 55 in 1942. She had also given up her school in Dresden due to political pressures. She explained that her art had long since been pronounced degenerate.[1] Wigman's longtime friend Hans Niedecken-Gebhardt, who directed the Department of Dramatic Art at the Music Academy in Leipzig, made it possible for her to teach a small class in his department—a department I joined in 1943. The last years of World War II, though the least glamorous period of Wigman's life, revealed the artist and human being at her greatest maturity.

One rainy afternoon several of us students sat on the floor of Wigman's living room, which had been converted to a dance studio, listening to her talk about her career as a performer. Wigman was a brilliant speaker, but she needed the seclusion of her apartment to talk about her earlier years. With a faint smile she described her first dance, "Witchdance," performed in a silence which had shocked the audience. Then she showed us masks she had used to clearly subordinate the dancer to the character she portrayed.

During the late 1930s Mary Wigman gradually moved away from the often grotesque forms of her early work toward the kind of abstraction seen in "Space Gestalt," choreographed in 1928. A further step in this direction was "Totenmal" (1930) a lament for the dead of the first World War. She choreographed this dance-drama to Albert Talhoff's poetry, thus creating a work of monumental, solemn magnitude.

Mary Wigman's last artistic period, classicism within the new medium of modern dance, occurred after her return from three American tours. American audiences, unfortunately, never had a chance to witness her last stylistic development. In sharp contrast to the era of political unrest which saw its creation, "Dance of Fate" (1935), and even more, "Autumnal Dances" (1939), reached an Olympian serenity.

With the "Dance of Niobe" (1942) Mary Wigman arrived at the climax of her artistic career. Unifying dramatic and lyric elements, she became the symbol of the suffering mother in the Greek legend of Niobe. In the tragic figure of Niobe lay Wigman's response to the experience of the Nazi regime and war. I imagine that if American audiences could have seen this dance as I did, the question of why Mary did not leave Germany would not keep recurring. All her life Mary Wigman gave her response in the language of dance. In "Niobe" she had been true to one of her earliest statements that "every true composition should be a confession, give evidence of the personality of its creator, and at the same time project itself beyond the personality of the creator."

The morning after that rainy afternoon we met back in class. The night had been spent in a bomb shelter. The glass in the windows was broken and November can be pretty cold in Leipzig. But, as always, Mary Wigman proceeded with the class. I wondered where all this energy came from. Looking back, I can see now that she needed those classes as badly as we did in those infernal years. Her classroom became the substitute for the stage; she danced through each class with the ever present physical strength of her performing years.

Mary stepped in front of us and started to lift up from the beginning of her spine until her chest faced the ceiling. We actually saw her size change as this ritual began. There were no formal plies, but an uninterrupted flow of movement with shifting and transferring weight. Each class was built around a specific theme which she explored with us. Movement was first of all physical and had to be experienced in its totality. She gave us objects to hold to intensify our sensation of touch. Even in choreography she stressed the tactile nature of dance and warned us away from purely aesthetic manipulations. We had to feel our way in space. Corrections were given, but not with the aim of channeling our movements according to any preplanned pattern.

To me it is fascinating to see how the so-called "post modern dance" builds on concepts I first experienced in those classes of Mary Wigman. There was no distinction made between dance patterns and everyday movement. We worked directly from body awareness. I can still hear Mary saying, "Dance is motion, the conversion of inner animation into visible body movement." We worked to words, to noise, to any kind of sound. Monophony and polyphony, essentially musical terms, were applied to the bodies' coordination; for instance, one arm might engage in an independent figure while the legs continued in a monotone rhythm.

When I go through my notes taken in 1944, I am amazed to find how much of my own teaching is still rooted in those early years with Mary Wigman. What she gave us was not a recipe, but an attitude—an openness. When Steve Paxton says, "Training consists of encouraging the improvisers to explore the edge of their disorientation in spinning," he is still one of Mary Wigman's grandchildren. And even the multigravitational group involved in air dancing has its roots in the desire to heighten bodily awareness — one of Mary Wigman's deepest concerns. ☐

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[1] Mary Wigman. *The Language of Dance*. Translated from German by Walter Sorell. (Middletown, Connecticut: Wesleyan University Press, 1975).

Dance of the Shakers

The United Society of Believers in Christ's Second Appearing, better known as the Shakers, occupy a significant, but little known, chapter in the history of the United States. The Shaker movement, which originated in the 1770s, represents the spirit of independence in social, political, and religious thought that flourished as our country grew. Their fundamental beliefs in equality of the sexes, powers of prophecy, and communal living rival even the most progressive movements of today. Though believers joined their communities, allowing them to prosper for almost 200 years, their continuance was perhaps doomed from its beginning by adherence to celibacy. Nevertheless, the impact of their attempt to seek perfection in all aspects of living resulted in numerous innovative contributions to society socially, economically, politically, and religiously.

The term "Shakers" derived from the dances that constituted the greater part of the Believers' daily worship. As an integral part of their way of life, the Shakers sang, chanted, and shouted their way through dances that often led to "speaking in tongues" and prophecy.

In 1774 Ann Lee, founder of the Shaker belief in England, decided she had had enough of being accused of practicing witchery. She came to the new world hoping that Americans would be tolerant of her religion that included dances marked by whirling and trembling. Ann Lee, along with eight other "Shaking Quakers," booked passage on the vessel Mariah for a three month voyage. The group insisted on doing their religious dance movements on deck, despite the captain's displeasure. Upon her arrival in America, the colonists could not decide whether Ann Lee was an English spy, a religious fanatic, a protestant worshiper, or an inspired propheress who preached her motto, "Hands to work and hearts to God."

The original Shaker dance was not an organized form of worship. Shaking, trembling, turning, stomping, and falling were all voluntary movements in the religious service of the Shakers. As the Shakers moved farther west, there were changes and the Shakers of the Kentucky Revival were given to jerking, marching, and strange singing; rituals in other colonies were similar. Shaker colonists never settled beyond the Mississippi River.

Both the songs and the dance were improvised and changed as time went on. The "Square Order Shuffle" was the first distinct dance movement repeated by Shaker colonists. It consisted of three steps forward, turning, and three steps back, then three steps forward taking a double step or "tip tap," and then repeating the dance. A rhyme was used in this dance:

One two, three step,
Foot straight at the turn,
One, two, three step,
Equal length, solid tap.
Take the shuffle, little back,
Keep the body straight, erect,
In every joint and bone.[1]

In 1815 the Shakers first added motion with the arms and hands to the song and dance, in addition to the steps. In 1817, organized marches were introduced, which involved pacing about the room in single file to a "step song" or marching, going forward and back and sometimes in a circle. Ring dances or round dances were developed in 1822; they consisted of a bounding elastic step, with the hands in motion to quicken the spiritual elements and stir up zeal.

A "Continuous Ring Dance" was choreographed by the Shakers in 1827. In it, the brethren formed four ranks facing opposite ways, and the sisters likewise; then all marched forward in song, turning from one rank to the other.

During the same time period that the Continuous Ring Dance was performec in religious services, a "Union Dance" was devised to promote union of the followers and to make the worshipers conscious of the everlasting fellowship they shared. In the Union Dance brethren and sisters lined up in two rows facing each other. While the brothers went down the brethren's line greeting each individual by grasping hands and singing, the sisters were giving the same greeting in their lines. A song sung to the tune of "Mulberry Bush" was used in the Union Dance:

Brethren: Take my hands in brotherly love,
In brotherly love, in brotherly love.
O' take my hands in brotherly love,
For love is our communion.
Sisters: Take my hands in sisterly love,
In sisterly love, in sisterly love.
O' take my hands in sisterly love,
For love is our communion.
All: O' I feel it's good to be here,
Good to be here, good to be here.
O' I feel it's good to be here,
Upon this present occasion.[2]

With the exception of movable benches, Shaker meeting rooms were bare of furniture, allowing ample space for the dance movements of a large assembly.

After the Civil War, the Shaker order declined in numbers, the dance became more sedate, and the hymns failed to express that elusive quality which gave them Shaker significance.

Many authors have described the Shaker dance similarly to Marguerite Fellows Melcher, when she wrote, "The words, the music, the gesturing, and the dancing all united to form a kind of precision ensemble that would have done credit to a trained ballet corps."

Though there are twelve Shakers still living today, perhaps the art of Shaker dance has come to a close. In 1931, the famous pioneer of modern dance, Doris Humphrey, choreographed "The Shakers," using a drum, accordian, and voice. In October 1966, the Western Dance Theater produced "The Gift To Be Simple," choreographed by Norbert Vesak to traditional Shaker songs and chants. Since these creations, no one has attempted to choreograph any of the Shaker dances, which held such an important place in Shaker society, and there is danger that the intricacies of the beautiful Shaker dance may be lost.

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[1] Andrews, Edward Deming, "The Gift To Be Simple" (New York: Dover Publications, Inc., 1967).
[2] Ibid.

What Is Right With The Dance

LUCILE K. CZARNOWSKI made this presentation at the annual Heritage Luncheon of the Dance Division at the National Convention in St. Louis. Miss Czarnowski, recipient of the Division's Heritage Award, taught at the University of California at Berkeley for many years.

In this period of disruptive change, dissent, and often agonizing appraisal, it is highly fitting to comment on what is right with the dance in this country, looking in two directions, backward toward our early dance history and forward to new explorations and discoveries. For the backward glance, there is time to indicate only some highlights of positive accomplishment. These, which you know very well, will be stated to bring them back into focus.

Historically we are an immigrant nation still comparatively young. In the beginning, there was no solid cultural base or dance heritage upon which to build an American dance form. So we had to start afresh which, undoubtedly, was fortunate and propitious. With no historical dance authority, we were free to experiment and fashion our own dance principles, philosophy, and form.

It was a different story with our folk dance form. Many immigrants from Europe and elsewhere settled in small communities of ethnic origin and continued to enjoy their folk expressions, especially dance, which they had known in the "old country." These persisted in the new environment and retained their inherent style and quality. So ancient threads remained imbedded in the folk dance.

One of the most significant developments in the earily creative dance form was the uncovering and affirmation that expressive movement was the *substance* of dance. Isadora Duncan was one of the first to demonstrate this. She saw America dancing its own creative form—to quote, "the vibration of the American soul striving upward toward harmonious life." Furthermore, she asserted, "To build this form all children should have the opportunity to dance."

The early romantic phase of our dance had little form, but it was working in the right direction—from inside out. The dancer was discovering his own potentialities in movement and was mindful of the creative process; it was fundamentally group oriented.

When form began to be emphasized, the full range from natural movement to machine-like action was investigated. The latter was stimulated by a look at our own industrial environment. Abstraction was thoroughly explored, but when an attempt was made to use the body as an instrument of pure design it was not successful because of the association of the body with experience. John Martin said, when speaking from the dancer's point of view, "I am now actually thrusting, or pulling, or flexing, or reaching, but excuse it please, for what I want you to see is only a line and a balance of forces as elementary design."

In 1934, another significant development occurred. The first summer meeting of the Bennington School of the Dance was held. In its first prospectus, the school stated among other aims "to bring together leaders and students interested in an impartial analysis of the important trends in the dance, and through its diversification of program to reveal the essentials of modernism in the dance." Modernism in dance was considered basically as an approach to art in its relation to living. Those who attended were advised to wait until after the session before formulating a point of view. Inherent in this point of view was the realization that the young dancer should first explore and discover the full potentialities of his own body in terms of expressive movement and style, and to study more than one artist's approach before deciding the direction that further dance study should take. Time has shown the significance of the Bennington approach and its effects on the growth of the dance.

The most potent factor in the development of dance in this country has been the ever expanding activities and accomplishments of the National Section on Dance, now the Dance Division of our Association, during its 37 years of dedicated service. This includes all of its roots in the district, state, and local sections.

In 1931, it stated its purpose and goals under the following three headings: (1) to promote the constructive development of all types of dance in education, (2) to provide leadership essential to its success, and (3) to serve all school levels and nonschool levels. Since that time it has expanded its operating code and has further developed its philosophy. A salute to the Dance

Division on its realized achievements and its far-reaching future plans.

We are in such a fast moving period of change that much present effort is expended on future projections, consequently, the present and future seem to be a compressed continuum. But drastic change with consequent multiple problems serves as a tremendous challenge and opportunity.

Searching into the inner needs of our young people as they are revealed in demonstrations and protesting outcries, we note a desire for belonging, a feeling of acceptance and recognition, and a sense of community and participation in effecting new forms and avenues of communication. When the human organism is stressed, energy results. Stress, when not overpowering, makes growth possible. These energies are used in forming new alliances. They must be channeled into constructive ends that will be rewarding to the individual and society.

Dance is the basic human activity that can meet these needs. It is ever-changing because it is close to the pulse of life. The active human body is its instrument. The creative imagination is stimulated to develop new forms. It affords a growing awareness of individual potentialities and develops a sensitivity to one's environment and one's place in it. As part of a participating group, the individual builds new relationships through group interaction and discovers untapped inner resources.

These essentials of dance are enumerated to show how they are a direct answer to the so frequently expressed needs of students. Building dance curriculums to meet these needs follow designated goals or established principles related to the scientific, philosophical, and artistic aspects of dance. This is true for all levels of dance in education.

Times are ripe for dance expansion. We need more dance from the primary grades through higher education. An effort should be made to see that all who seek dance find a homogeneous group or class. Since many young people wish to participate in the initial planning stage in formulating new courses, much can be achieved by encouraging such cooperation. One such suggested course which was student-initiated was "Dance as Human Experience"—a verbal and nonverbal survey. In addition, the number of lay groups under expert leadership need to be increased.

As our creative form of dance becomes more inclusive with expanded participation, more stimulation will be given to our developing *art form*. It is one continuous process culminating in highly motivated, artistic achievement. The internal structures of some schools, colleges, and, more especially, universities are beginning changes which may have far-reaching effects. Programs of study, cutting across departmental disciplines, have existed for some time, with one designated department responsible for the program. These have frequently been known as group majors, and on the whole, have been enriching.

Very recently a tendency has been evidenced to involve two departments in the teaching of dance, each department totally responsible for its phase of dance with no interrelation between the two. This type of fragmentation of the dance can be very disastrous to the growth and development of the discipline, especially if the respective dance groups have different motives.

Dance is a synthesis, and all of those elements which weave its continuous pattern have been and are subjects of inquiry and research. These should be pursued with increasing effort. One area in the creative process warrants further examination. That is the psychological view of creativity. Roberto Assagloli, M.D., founder of the Institute of Psychosynthesis in Italy, has considerable to say about the "psychological space" or field within which the creative process takes place. In his paper, ***Creative Expression in Education***, he states, "not enough attention has been called to the existence of the different levels of the unconscious—levels different in origin, nature, and quality, and therefore yielding very different results in their activity." Naturally he makes a distinction between creativity in general and artistic creativity.

Many studies have been made regarding the subject of *rhythm*. Additional investigation into the psychological effects resulting from so-called disintegrating rhythms contrasted with integrating rhythms, particularly when there is body response to them, would be productive. These rhythms are usually reinforced by sound. Science has added much to our knowledge of sound; consequently, sound combined with rhythm should be included in these research studies.

This brief survey has pointed out only a few developments that reveal what is *right* with the dance. In the 1920's a clear case for the dance in education was presented and accepted. About every 20 years since then some administrators or teaching colleagues who were convinced of the "rightness" of the dance in their school, college, or university have retired or left for other reasons. Changes have occurred, so the story of the place of dance in our culture has to be retold periodically. However, in each period of time the dance has shown marked advance, so it is a very encouraging story with an ever rewarding future.

Reminiscences: Rejections and Rewards

RUTH LOVELL MURRAY, recipient of the Dance Division's annual Heritage Award, was introduced at the Heritage Luncheon by DELIA HUSSEY. Some of Dr. Hussey's remarks precede excerpts of the presentation given by Dr. Murray at the Annual business meeting of the Dance Division at the national convention in Boston.

Ruth Lovell Murray is professor and coordinator of the Women's Physical Education staff and Dance Activities at Wayne State University.

She began her professional career as a teacher in the Detroit Public Schools, and subsequently joined the faculty of Detroit Teachers' College and then the newly-organized colleges of the city of Detroit, which eventually became Wayne University in 1933.

She has spent several summers as visiting professor at the University of Michigan; universities of Iowa, West Virginia, Oregon; Mills College; and the Connecticut College School of Dance.

Miss Murray has been president of the Detroit Health and Physical Education Club and the Michigan Physical Education Association; and chairman and advisory member of the Dance Section (now Dance Division) of the American Association for Health, Physical Education, and Recreation.

Under her direction, the Wayne State University Dance Workshop has become one of the best-known college dance groups throughout the midwest. In 1954, at the celebration of its 25th year of continuous production, the University Dance Alumni Association established the Ruth Lovell Murray Tuition Award for students in dance education.

As an authority on dance and teacher education, Miss Murray has appeared on many national, district, and state programs. Articles on dance authored by her have appeared in the Journal of Health, Physical Education, Recreation, Focus on Dance, *and* Impulse, *and she edited* Designs for Dance, *a 1968 publication of the Dance Division of the American Association for Health, Physical Education, and Recreation. Her book* Dance in Elementary Education, *published by Harper & Row, rev. ed. 1963, is a definitive statement on dance in the development of boys and girls. Other publications include* From Student to Teacher in Physical Education, *co-authored with Delia Hussey and published by Prentice-Hall.*

In 1960 she was appointed to the Michigan Cultural Commission as chairman for dance by Governor Williams. In 1966, the Michigan State Council for the Arts was established by Governor Romney and funded by the legislature. Miss Murray was appointed to the Council for a thre-year term and also serves on its Executive Committee.

The decade of the thirties was a dance decade. There will never be another one to match it, I suspect. You have either been regaled by the tales of the Bennington Summer-School of Dance, or you are in that distinguished but somewhat diminishing band of country-wide teachers to whom summers meant Bennington, if only to get to the last week's Festival.

But before the advent of Bennington, the dance section of the American Physical Education Association came into being. Prior to 1931, such a section was only a "gleam in the eye," as they say, of certain dedicated dance teachers. At the 1931 APEA convention which was held in Detroit, the gleam started to throw off sparks and it was decided to storm the bastions of Association authority, most of which were held by men, who thought dance in physical education completely irrelevant. The exception was Mabel Lee, who has always been a source of support for dance. So, empowered by the just completed Report of the Committee on Dancing in the Elementary Schools, storm the bastions we did, for a whole year, with acting chairman Mary O'Donnell in the vanguard, and taking the thrust of the counter-attack. We won the battle, and in Philadelphia, in 1932, we were tapped as a section.

And how the Dance Section has prospered from then to now, having attained Division status, with hundreds of persons involved in its business, and with an international conference in the offing. We even have a "task force," that phrase borrowed from the military which educationists seem to have latched on to in their continuous search for more potent words to justify what they are engaged in doing. This task force is an outgrowth of an exploratory committee on elementary school dance. So you see, we have come full circle from that first Committee on Dancing in the Elementary Schools, headed by Dorothy LaSalle, which was a catalyst for the formation of the Dance Section in 1931.

I wish I could say that in the almost 40 years that have elapsed, elementary school children have had progressively more and better dance experiences than they had then. Unfortunately, in many places there is no dance at all for children, at least nothing that could be called creative dance, or even a good dance experience. So perhaps we need a "task force" to remedy such a situation. Perhaps we again need to "storm the bastions"—of elementary education curriculum experts this time—so that learning to move efficiently, expressively, and creatively becomes as important as learning to read, write, and figure and contribute to all three.

Certainly dance as a highly desirable activity for all children has proved its viability. Why, then, is it ignored or passed over lightly by principals and elementary education supervisors, who, if pressed, would admit that it is valuable? Is it because it has been badly taught, or taught by the wrong persons or perhaps not taught at all to elementary education students? Or have physical education directors and supervisors felt that precious activity time could better be spent on physical fitness activities or organized games? Or have some of us been too busy trying to produce adult dancers to realize that the need, the urge, the affinity to dance is implanted early and withers if the environment is barren? The new committee on Elementary School Dance, or the task force, hopes to find the answers to some of these questions.

Many things in the dance world slowed down or stopped entirely during the terrible decade of World War II. Even the chairman of the dance section in 1941 (and they were elected for two years in those days), Theodora Wiesner, joined the Navy, became a WAVE, and we had to carry on without her. During this time, a friend who was editor for physical education of a well-known and respected publishing company told me I ought to write a book about dance. So during those long war summers when travel was out, because of gasoline rationing, the idea kept turning over in my mind and gradually words began to get down on paper.

The result of all this was the publication in 1953 of *Dance in Elementary Education,* which took ten years to write and another ten years to revise. So, in spite of writing articles fairly regularly, editing pamphlets, and collaborating with Delia Hussey on a manual for student teachers, I think I can safely say that I am a one book woman. Many of you, however, have said it is a good and useful book—and that is always very rewarding to hear.

Another rewarding professional experience happened in the summer of 1956 when several American teachers of physical education joined English teachers in the first Anglo-American Workshop. I shall never forget the astonishment and inspiration of seeing English children from 5 to 11, both boys and girls, stripped to their panties and shirts, completely absorbed in all sorts of movement experiences from the functional to the expressive in a truly creative environment. It greatly expanded my thinking about what children are capable of in the exploration and manipulation of movement. An English friend whom I met when I did sabbatical study there in 1964, and who is now on a year's teaching stint in this country, said recently in her own inimitable fashion: "I don't know why you Americans bring us over here to teach what you call movement education, when your dance people have been talking about time, space, and force since the 1930's." Perhaps it is because the dance people talk mostly to each other, and rarely talk in scientific terms about what they are doing and what it can mean to the education of children and young people. Perhaps this indicates a need for another one of those task forces.

I cannot help but believe that eventually dance, if it is to achieve its own rightful identity, must function (at least in larger colleges and universities) as a department of its own, not as an adjunct of the theatre or the music department nor as one of many activities in the women's physical education department. And dance in this century must be eternally grateful to those many wonderful women chairmen of departments who have sustained it through periods of stress.

Who Should Support a Dance Division?

What larger university division will support such a department—the College, Division, or School of Physical Education, the College of Arts and Sciences, the College of Fine Arts or whatever—should depend on just that word, the willingness and the ability to support it and to be in accord with its artistic and educational objectives.

Another thing which seems even more certain—dance in the secondary and higher education setting must stop being a feminine-oriented activity. We must train boys and men, not only to dance (and I don't mean just to do square dancing) but even more important to teach dance. For this has been one of the great rejections of dance in physical education—it's rejection, except possibly in some of its recreational aspects, by the men in this field. For them it has been an activity of, for, and by women, and although today they are polite when once they were scornful, real interest or appreciation on their part is meager and voluntary participation is practically nil. Either a change of heart must be suffered, or the very able professional male dancers, of which there are more and more on the scene these days, will move in and take over.

A third statement concerns teaching. Perhaps because almost my entire professional life has been spent training teachers as well as training dancers, I have come to believe, if only to justify my own existence, that on the college and university level it is perhaps the most enduring thing we do. It is difficult to understand those persons who somehow think that students of great performing and technical skill are, merely by that fact, good teachers, if they should care to turn to teaching when all else fails. They need to learn how to teach just as much as do the less endowed. That teaching is both an art and a science besides being a most rewarding profession should be recognized and acknowledged by dance students early in their careers. This does not mean that all dance students should not have performing experience, and as much as possible, for there is no substitute for it.

College Students Need Skillful Teaching

I once did, but I no longer, believe in physical education requirements on the college level. College students who elect a dance class (and the number is growing) however, not knowing quite what it's all about, should be given special attention and skillful teaching. The more uncoordinated, the more arhythmic, the more inhibited and tense, the greater the challenge to the teacher. If students do not feel better about themselves and about dance as a human activity and as a performing art at the end of the course, the teacher has failed. One must not leave such an important task as this to a graduate assistant, or an inexperienced product of a school of performing arts, as, sadly, is sometimes done. Also, such a class should not be merely a technique laboratory, but should include lecture, discussion, film viewing, and concert attendance when possible. Only then is it justified as a class in dance as a performing art.

Today, among the more popular graffiti scrawls is one which says "Chicken Little was right." And, at times it would seem as though the sky is falling, or at least that all of our inherited and respected structure of beliefs and values is coming apart at the seams. To be confident and consistent today when discussing art and aesthetics is very difficult. And after 50 years as a handmaiden of dance, even perhaps too eclectic in my affirmative response to all its aspects, I suddenly find some of its new manifestations confusing and unappealing, if not downright dull.

I take refuge, as we all do when confused, in the writings of others, which offer some clarification. Sylvia Angus' writing in the *Saturday Review* does that when she talks about what art is not: "If any and all experience can be labeled art and demand our attention as art, then clearly the word has lost all meaning and turned into mush."

And again: "All experience is not art, which has always been a rather special area of experience. What I am against is being told to recognize as art any random group of chance and often tiresome irrelevancies, which may give me an "experience," no matter what kind or quality. For if there is one thing about which I am perfectly clear, it is that art implies control. It is the precise opposite of randomness." And later: "If there is no focusing, organizing intelligence behind it, there is no art in any meaningful sense of the word." [1]

The following excerpt from a letter written to a friend, by modern painter Irving Kriesberg, has helped me come to terms with my own attitudes, so that I regard some of what I see with less active rebelliousness, and look for the force and life with which it may be imbued: "I know you have sometimes said, as others have, that you no longer know what is art and what is not art, nor what is good and what is bad. Tolerance is part of our modern morality and it must be part of our modern aesthetic. But if out of my tolerance for another man's work, there springs a disaffection for my own, if I suffer a failure of confidence in my own adventure, then my own work goes flat and it is no longer art. For the sense of exploration and of adventure cannot be bound by time or fashion. It is not superseded just because other sails appear on the horizon; the sea is large enough for all and no one in his right mind can possibly speak of art as a path along which some are advanced and others retarded. Each man's voyage is his own. If excitement fills his sails, that force and that life will show."

This has been a long journey for you through the decades of my reminiscences, perhaps too long. I am grateful for your attention and your patience. May I close with the hope that this Division, as it has in the past, will continue to dance to the tune of what is most illuminating and vivid and meaningful in its artistic performances, and what is most sound and worthy and commendable in its educational practice.

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[1] Sylvia Angus. "It's Pretty, But is it Art?" *Saturday Review* September 2, 1967.

Emergence of the

SANDRA L. GALLEMORE

As early as 1901 dance was included in the convention programs of the American Physical Education Association, forerunner of the American Association for Health, Physical Education and Recreation. "Dancing" was the theme of the 1905 APEA convention where several meetings were devoted to discussions and demonstrations of dance. President Luther Gulick affirmed his conviction that dance played a significant part in a child's education by presenting a paper on dance at the opening session of that convention. A special meeting at the convention for those interested in discussing rhythms and dance might be considered the origin of the National Section on Dance, which was to be given official status many years later.

Interest in the early part of the century centered around folk dance. The folk dance trend was regarded with some alarm by gymnastic instructors who were concerned about athletics, hygiene, and dance becoming more prominent than gymnastics. Enthusiasm for folk dance reached great heights during a period of only a few years, and in 1909 concerned instructors claimed it to be "a transient fad that will soon disappear." However, the trend continued to gather momentum.

Aesthetic dance began to appear on APEA convention programs in the second and third decades of this century, although folk dance continued to dominate in the sessions on dance. The 1917 convention was the beginning of a custom perpetuated for many years at state, district, and national conventions when Elizabeth Burchenal served as leader for an evening of folk dance.

A Section Evolves

As interest in dance grew and time allotted to dance on APEA convention programs continued to increase, the need for organization of efforts became apparent. Through the interest and influence of several women, including Margaret H'Doubler, Dorothy La Salle, Ruth Murray, Mary P. O'Donnell, Mary Josephine Shelly, and Helen Norman Smith, the National Section on Dance was formed.

The National Society of Directors of Physical Education for Women (forerunner of the National Association of Physical Education for College Women) was instrumental in the formation of the Dance Section. A 1930 meeting of this group, held during the APEA convention, was the site of a suggestion to form a national group devoted to dance in education. Those suggesting the formation of such a group were members of both the APEA and the NSDPEW and agreed that the affiliation should be with the APEA rather than the NSDPEW in order to reach more people.

At this NSDPEW meeting, Dorothy La Salle was suggested for the position of chairman for a committee to study dance on the elementary school level. This suggestion was submitted to APEA President Frederick Maroney, who was requested to make the official appointment. President Maroney wrote Miss La Salle in May of 1930 inviting her to chair a committee on Dancing in the Elementary Schools. She accepted the assignment and selected eight dance specialists, geographically distributed throughout the United States, to form her committee.

At approximately the same time, the Midwest Association of Physical Education assigned Ruth Murray to study dance in the elementary schools. When Miss La Salle and Miss Murray learned of their similar projects, Miss Murray joined Miss La Salle's national committee.

The report of their study, very favorably received at a special dance meeting at the 1931 APEA convention, emphasized the need for more scientific study of objectives, particularly social objectives; greater concern for child interests; further experimentation with dance for boys; teacher preparation; and the need for a standard bibliography and standardized terminology. The report of the Committe on Dancing in the Elementary Schools was published first as a monograph in the December 1931 *Research Quarterly* of the APEA and in 1933 as a book entitled *Dancing in the Elementary Schools.*

Ruth Murray, chairman of dance for the Midwest Physical Education Association in 1930, acted as temporary chairman for the group of educators attending the 1931 APEA convention who were interested in forming a national dance organization. A petition to the APEA for sectional status was rejected at that convention because of irregularities in procedure. However, APEA President Mabel Lee granted permission to organize a section and operate on a temporary basis for one year. The group then selected Mary P. O'Donnell to serve as their chairman and to guide them through the probationary year. Their petition for recognition as a section was accepted by the APEA governing board in 1932.

Administration of the Section

The National Section on Dance was designed to serve nonschool groups as well as all school levels; its objectives were "to promote the constructive development of all types of dance in education, and to provide the leadership essential to the success of such a program."

The administrative body, the Legislative Board, grew from two officers, a chairman and a secretary, to nineteen officers plus all service committee chairmen. The Board transacted the business of the Section by means of correspondence and two meetings a year. Items of business were primarily those concerned with convention planning and committee service projects.

The overall structure of the Dance Section was comprised of three groups: the membership, the individuals who served on committees or who were appointed to undertake certain tasks, and the Legislative Board. The Board served as liaison between the Section members and the AAHPER and functioned to serve both groups.

For approximately the first thirty years of its existence, finances were handled primarily by the Section. During the 1950's the Section's expenses exceeded its income. The publications—the major source of both income and expenditure—and the preconvention sessions were profitable, but not sufficiently so to also cover the operating expenses for the Section. Discussion of NSD finances and of operating on a budget from AAHPER occurred at Board meetings in the late 1950's and early 1960's. In 1962 the Section accepted a budget from the AAHPER and has financed its operation in this manner since that time.

Committee Activity

The National Section on Dance established a Research Committee, Editorial Committee, Advisory Committee, and Program Committee as the first committees of the Section. As the Section grew in size and services extended, other committees were added. Approximately forty different committees existed during the Sectional status years.

Considerable committee effort has gone into the outlining of functions and duties of Section officers. A

Dance Division

constitution for the Section was developed during 1932. Throughout the remaining years of Sectional status, the constitution was revised several times.

Much of the committee work of the NSD resulted in publication. These publications included pamphlets on research in dance, conference reports, musical accompaniment, visual aids, costuming, and dance production. There were also numerous and varied articles in the AAHPER *Journal.*

The Editorial Committee has remained functional and effective for nearly forty years. It has been aided through the years by the Research Committee, another of the first committees. Projects of the Research Committee included the compilation of annotated bibliographies, the listing of phonograph records and films, and the development of directories of dance instructors.

The High School Study Committee, inaugurated in 1934, stemmed from the earlier Committee on Dancing in the Elementary Schools and from studies which had been made on dance in the elementary schools. The committee was designed to develop suitable dance programs on the secondary school level, to encourage individuals in physical education to recognize the place of dance in the program, and to define and give importance to dance experiences for the high school student. Several years later this committee became more concerned with the development of a philosophy for dance. The Platform for the Dance Section, published in 1944 with sections entitled "Definition and Amplification," "Implications for Education-Recreation," and "Implications for National Section on Dance," was developed by this committee.

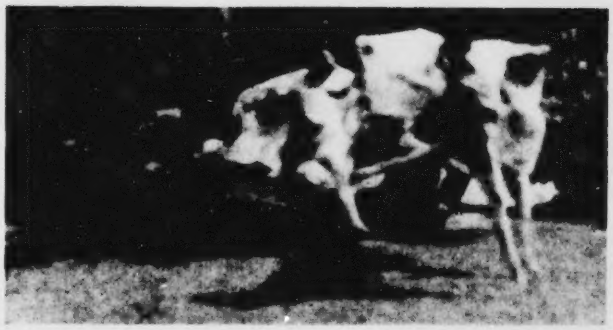
The Program Committee, established as a special committee in 1934 and as a standing committee in 1937, directed the District Convention dance programs and conducted the National Convention programs. Preconvention workshops, service and money making projects, were the responsibility of the Preconvention Planning Committee along with the District dance chairman in whose District the National Convention was held. Popular throughout their over twenty-year existence, the sessions ceased to draw good attendance during their last years.

Conferences and Conventions

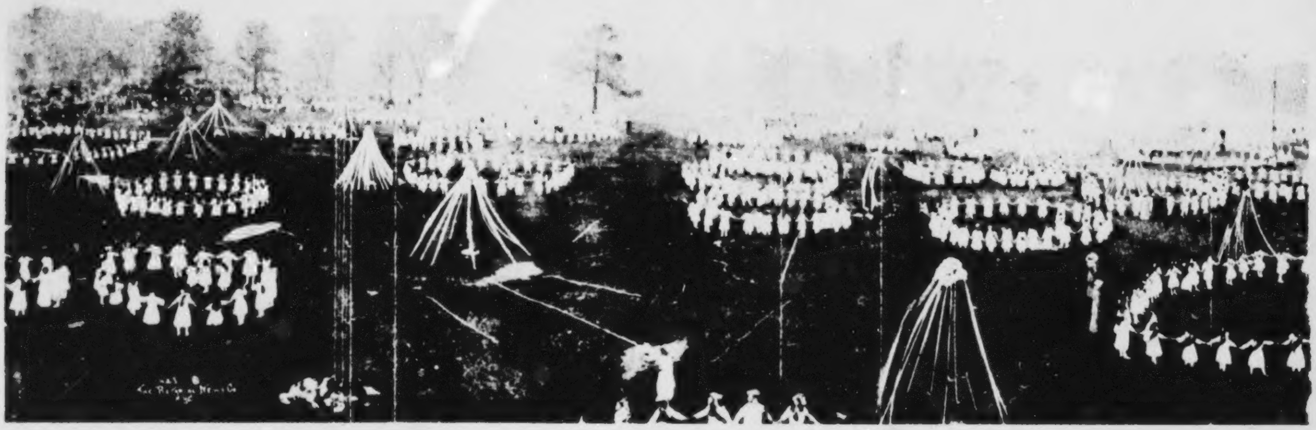
In the summer of 1939 Lucile Czarnowski, then chairman of the Dance Section, represented the AAHPER at the World Physical Education Congress held in Stockholm, Sweden. Miss Czarnowski's talk at this conference was one of the earliest efforts of the NSD to develop the area of international relations through dance. Ten years later Gladys Andrews (Fleming), now a past Dance Division chairman, was a featured lecturer-teacher at the Second Lingiad, also held in Stockholm. The Swedish children's demonstration of creative rhythms under her leadership was one of the first attempts in Europe to introduce creative movement for children.

In June 1958 several individuals involved in dance and in sports met in Allenspark, Colorado, to discuss the common elements of dance and sport. This informal conference concentrated on the desirability of providing movement experience for all children. The participants demonstrated various movement patterns and discussed the meaning of movement and the relationship of body structure to movement in an attempt to discover the commonalities in all movement.

The Conference on Movement in 1961 provided addi-



Labeled "Big Outdoor Play Day of Folk Dances and Games," this picture appeared in the May 1919 issue of the *American Physical Education Review* (predecessor of *JOHPER*), illustrating a news note about the May Day Festivals which had been organized in New York City since 1908 by Elizabeth Burchenal. At left, typically ethereal dancers, vintage 1925, from the University of Minnesota. At right, 1941 choreography at the University of Utah, and next page, student work from the 1960's at the University of Utah.



tional opportunities for dance teachers to learn more about their craft. Delegates attending the Conference on Movement worked in detail on one of the following topics: theories of movement, social forms of dance, dance as education, dance as a performing art. Lectures were presented by guest consultants on the philosophical, psychological, physiological, and anthropological aspects of dance. The group reports and addresses were included in the publication *Focus on Dance II*.

AAHPER National Convention programs were a major concern of the Section. The convention programs not infrequently included joint sessions with other AAHPER sections and special demonstrations for convention delegates. Throughout the 1930's there was a very strong emphasis on modern dance for the secondary school children and on creative rhythms for the elementary school children. The earlier emphasis on folk dance in the APEA convention programs appeared all but lost in the first few years of the Section, as the creative aspects of dance had captured the interest of dance educators. More variety appeared in the 1940's, although modern dance still predominated. Programs in the 1950's and 1960's included more specific areas of dance, yet maintained the strong emphasis on creative dance.

THE CHANGING FACE OF DANCE
From the Dance Division's Collection in the AAHPER Archives and Records Center

Becoming a Division

Making the important decision of whether to remain a section or to become a division took seven years. Discussion of the possibility of dance gaining divisional status began in the spring of 1958 at the NSD Legislative Board meeting. The majority of Board members at this meeting did not want to become involved with planning for a division at that time, as they realized that divisional status would add responsibilities for which they believed they were unready.

The possibility of changing status and the pro's and con's of becoming a division were discussed with great frequency in the Board meetings of the late 1950's and early 1960's. Although there was some concern about dance becoming somewhat isolated from other AAHPER groups, the Legislative Board in 1962 voted to petition to AAHPER to become a division.

In early 1963 the AAHPER Board of Directors granted the request of the National Section on Dance with the qualifications that they remain a Section for two years, gradually changing their structure to fit their proposed Dance Division Code of Operation; that a depth study of the professional status of the section be made to determine their potential strength; and that, at the end of the two years, an evaluation be made of the situation.

As planning for the division continued, four sections emerged: National Section on Dance Aesthetics, National Section on Dance Education, National Section on Dance Forms, and National Section on Theatre Dance. A formal request to change from a tentative division to a permanent division with the four sections was submitted to and approved by the AAHPER Board of Directors and Representative Assembly at the 1965 national convention.

Special Concerns

The division structure differed somewhat from that of the section, but the primary purpose of service to the membership remained the same. In addition to the committees involved with publications and research, there were those concerned with recognizing and honoring dance leaders, with recommending structural changes for

a more effective working administrative body, with developing a basic philosophy for the Division, and with planning special conferences. The eight standing committees, as well as the numerous special committees, perform major services for the members of AAHPER.

The Heritage Committee, formed shortly after dance became a division, was responsible for establishing guidelines for and selecting the Heritage Honorees. Categories of possible recipients are: educators; professional concert dancers; dance editors, writers, and critics; musicians; photographers; anthropologists; and dance therapists. The individual selected must have made a nationally significant contribution to dance education or must have performed outstanding service to AAHPER. Recipients of this award, first given in 1963, have been: Margaret H'Doubler, Louis Horst (in memoriam), Ted Shawn, Martha Hill, John Martin, Lucile Czarnowski, Ruth Murray, and Charles Weidman.

Several special committees and officers were appointed to study specific aspects of dance, to study the internal structure of the Division, and to provide services for the members. One of these special appointees, the liaison officer, has operated from the beginning of permanent divisional status to bring about a closer working relationship between the Dance Division and the state and district dance sections. The results of a 1965 questionnaire showed little uniformity in the policies and procedures of the six district dance sections. A similar questionnaire was sent to state dance chairmen the following year. The results indicated that a much closer working relationship than existed between the state officers and the district and national officers was highly desirable. Communications have continued to flow between Division personnel and state and district dance personnel, and as a result of this the local sections have become much stronger in recent years.

A special conference in 1965, the Conference on Dance as a Discipline, gave participants an opportunity to explore the academic implications of dance as an artistic discipline, as a nonverbal form of learning, and as a performing art. Along with the lectures, panel discussions, and group work, the conference also included a dance concert, a lecture-demonstration, a master class, and dance films. The Division publication *Focus on Dance IV* included the reports of the work groups as well as the addresses and panel discussions.

Convention programs in the middle and late 1960's have provided opportunities for both listening and participating in the wide variety of sessions conducted. The sections have offered specialized programs of particular interest to the many dance specialists who attended the meetings.

Related Organizations and Activities

The Dance Division has been affiliated with several organizations whose primary concern was creative dance as an art form. Among these groups are the National Council for the Arts in Education (NCAIE), the Committee on Research in Dance (CORD), and the National Dance Guild (NDG). The Division sent representatives to the meetings of these groups so that its Executive Council members might be informed of the activities of the organizations. Representatives from the Division also attended a variety of conferences sponsored by AAHPER and by non-affiliated groups.

The Future

The Dance Division already has offered much to the AAHPER members through its committees, publications, conferences, and convention programs. The future holds still more opportunities for stimulating meaningful relationships among the state, district, and national levels, for developing programs which promote international understanding, for working with organizations having similar interests, for providing services and programs for special interest groups, and for developing a better understanding of child development.

The Binational Dance Conference, to be held in 1971, promises to be an important step in developing an understanding of dance in other countries and should lead to other similar conferences in future years.

Changes in AAHPER structure are likely to cause new areas of study to arise for the Division, but with continued dedication to service and the kind of strong leadership seen in the past, the Dance Division will be able to effectively assume the responsibilities and meet the challenges of the future.

Sandra Gallemore is instructor of women's physical education, Western Washington State College, Bellingham, Washington. She is historian for the AAHPER Dance Division. Her M.S. degree (Smith College, 1969) thesis, entitled "The Emergence of the Dance Division of the American Association for Health, Physical Education, and Recreation," served as the basis for this article.

EXAMINATION AND AFFIRMATION

M. Frances Dougherty is vice-president of AAHPER and chairman of the Dance Division. Dr. Dougherty is chairman, Department of Dance, University of Oregon, Eugene, Oregon.

The question of reorganization of the American Association for Health, Physical Education, and Recreation provides the opportunity—indeed, the necessity—for all units in the Association's structure to reexamine purposes, goals, and relationships inside as well as outside the framework of the Association. What is our *raison d'être?* Does the preamble of the AAHPER Constitution clearly define purposes to encompass those of component structures? Is it possible to do so, or does the size of the Association, as well as the trend toward greater specialization, preclude a redefinition of purpose?

Reexamination of purpose is implied when Association officers, representative committees, and individual members have been commissioned to make suggestions for reorganization and to seek for an identifying title which will be clearly holistic but compatible with all major segments of the Association. This is a difficult but not impossible task.

The Dance Division has responded to the request for suggestions in terms of the concerns of its constituents for fulfilling the stated purpose of this Division: "It shall be the purpose of the Dance Division to promote continuous development of sound philosophies and policies concerning all forms of dance in education by providing leadership which will be effective in the improvement of methodology and programs."

More specifically, the concerns of the Dance Division are further delineated in statements of purpose for the component sections. In addition to sound philosophies, these purposes embody policies, standards, terminology, methodology, history, artistry, and creativity for all forms of dance and for every educational level. Its interests are in movement not just as a developmental activity but with significance as an art—as a creative phenomenon—for experiencing and increasing one's sensitivity to his environment, for preserving the cultural heritage, and for unceasingly pressing ahead to unpredictable futures.

The more the process of self-examination is applied to the functions of dance, the more it is revealed that while dance is an independent art, it is at the same time inexorably linked to the biological, physical, and social sciences; it has relationships to physical education, to music, to literature and drama; it plays a dynamic part in physical and psycho-therapy. Within the Association we share mutual interests and problems with other structural units, and together we plan and carry out projects. These efforts include the formulation and implementation of statements of policy, convention program planning, publications, and representation of the Association to other educational or legislative agencies, both at home and abroad. The diversified but interrelated characteristic of dance reflects its impact on human development through providing experiences which can lead to growth in physical skill and stamina, to increased self-awareness and positive mental health, and to greater artistic and aesthetic sensitivity. The Dance Division is dedicated to the realization of these attributes for the continuous educability of the individual.

The primary responsibility of the Dance Division is to fulfill its stated purpose by fostering this unique dimension of education. This can only be done through sound interstructural, interagency, and interdisciplinary relationships. To perform this responsibility most effectively it is vital that a singular identity be maintained in any new organizational pattern for the Association. As chairman of the Dance Division, I expressed these ideas to Robert Holland, chairman of the Committee to Study Reorganization of the Association, by stating the following points of view.

First: The concerns of the Dance Division are varied and extensive, relating horizontally and vertically to other structures within the Association. It is only through a position of autonomous identification that we can best serve the entire membership and ultimately the children, youth, and adults with whom individual members work.

Second: As the primary dance representative of the Association, we serve in liaison capacity to other dance-oriented organizations such as the National Dance Guild, the Dance Therapy Association, Committee on Research in Dance, the National Council for the Arts in Education, and others. The degree to which these liaison relationships are most productive for mutual goals is directly related to focusing on dance as the object of mutuality; thus the efforts of all are more far-reaching than one organization alone might realize. As a Division within the Association we have enjoyed increased membership from these inter-organizational endeavors, thereby minimizing duplication of projects and efforts.

Third: The vortex of dance as an educational and artistic discipline has increased in scope and depth to a point where extensive interdisciplinary relationships are increasingly significant. To avoid the risk of fragmentation, it is vital to maintain an organizational core from which the broad view can be maintained. It would appear that this is true as well within other existing divisions, councils, and committees. We feel that such a core can best be maintained in the Association.

Fourth: It appears that a multiplicity of areas of specialty is characteristic of many of the present units within the Association. It seems reasonable to expect this trend to continue. It would seem appropriate, therefore, to take this phenomenon into consideration if another name is selected for the Association. A new name needs to encompass the whole but have meaningful identification for each component. One of the names which has been suggested seems to achieve this—Association for the Art and Science of Human Movement.

Whatever the outcome of the reorganizational exploration and selection, it is a true prediction that the Dance Division will continue its close affiliation with all segments of the Association. It will strive to maintain and extend a high level of educational and artistic productivity reflecting the dedication and conviction of your colleagues, "the dance persons."

Reorganization—Its Implications for Dance

ELIZABETH R. HAYES, vice-president of AAHPER and chairman of the Dance Division, is director of modern dance, Department of Ballet and Modern Dance, University of Utah, Salt Lake City.

A year ago the readers of this column were asked to examine the purposes and goals of the Dance Division relative to AAHPER as a total organization. Need for the re-evaluation was based upon the possibility of future reorganization within our parent Association. Today this possibility has come a step closer to becoming a reality with the approval in essence by the AAHPER Representative Assembly of the reorganization plan presented in the February 1970 Journal. Although there is to be a three year period of grace before final implementation, the decision to reorganize has now been made. Many important details remain to be worked out. A great deal of the future success of the Dance Division hinges upon the structuring of these details.

It appears that sections, councils and divisions within our present Association are faced with three alternatives: (1) becoming a semi-autonomous Association, loosely related to the other Associations under an as yet unnamed "umbrella" structure; (2) becoming a "Society" outside of any one of the new Associations; or (3) being absorbed by one of the other Associations and functioning within its structure.

To allow dance, at this point, to be absorbed into another association after our long struggle to make appreciated its unique educational contributions, would be unthinkable. To settle for being a "Society," an organizational structure proposed for those groups too small to become an Association, would also seem to be a step backward. As a Society, dance would have no direct representation on the board of the "umbrella" structure and would forfeit its long sought position of equal status with health, physical education, and other major divisions, which it now has achieved.

The remaining alternative is that of becoming an association. Of all the major arts—music, art, dance, and theatre—dance is the only one that does not have its own national educational association. Increasingly, there are occasions for these organizations to work coordinately on projects of mutual interest. Association status would enable dance to function as an equal partner with these other organizations.

Association status for dance under an "umbrella" structure, so titled that it could be acceptable to dance people generally, would undoubtedly encourage many in dance who are no longer directly related to physical education or recreation in an administrative sense to re-identify with the Association and to become active participants in its organization. We need the support of these dance people.

AAHPER, our progenitor, has been a most generous and permissive parent. The Dance Division has been given liberal financial support. We have been permitted self-direction to a remarkable extent, and have been both encouraged and applauded in all of our endeavors. Yet, even division status for dance has left some major needs that remain to be fulfilled. There is a pressing need to achieve professional identity within the total organizational title. And closely tied to this, there is the need of creating public awareness and appreciation for the unique contributions of dance as a field of artistic endeavor, in addition to those contributions generally identified with physical education and recreation. Identity as a Dance Association could help to fulfill these needs.

There are many in dance who have urged the formation of a new, completely independent Dance Association. On the other hand, it seems wasteful to desert a dance organization such as our own, that has taken years of devoted effort to build and that has an established membership, for the creation of a new one which would have to be built again from the beginning. It is up to us to make *this* dance organization one that can encompass all the expanding needs and directions of the members of our profession.

It would seem, then, that the answer to reorganization for the Dance Division is obvious and simple. We should become an association within the "umbrella" structure. But such a decision also poses many unanswered problems. From a financial point of view, it has been estimated that for an organization to function effectively as an association, group membership should stand at approximately 5,000 people. Currently, there are 1,072 people within AAHPER who list dance as their primary interest or teaching area; 1,345 others list dance as a second major interest. To become an effective association, therefore, we must make one of our immediate goals that of increasing active membership in the Dance Division.

As an association, we shall also be required to determine how we can continue to serve and work cooperatively with our colleagues in physical education and recreation. While specialization of interest has become rather well defined in most large and many small institutions of higher learning, such sharp demarkations exist only rarely at the secondary and elementary levels. As the move toward teacher accreditation in dance for secondary schools gains momentum, the number of dance specialists in urban secondary schools will increase. But we must face the historical fact that most educational progress of this kind moves with the speed of a reluctant glacier. For many years to come, physical educators will still have the prime responsibility for teaching dance in most secondary schools. At the lower levels our task is to reach the elementary classroom teacher, as well as the physical educator. And we need to continue to relate to those recreation leaders with whom we share mutual dance concerns. Whatever happens, we cannot desert those AAHPER members who now list dance as their second interest, and we must even find ways of communicating with those who are only incidentally concerned with dance, including program administrators. We who are dance specialists cannot help dance to grow by talking only to ourselves.

It seems self evident, then, that if the Dance Division is to commit itself to becoming an association, there are serious tasks ahead. We must enlarge our membership! This must begin at the grass roots. We need to give increased evidence to people at the local level of the contributions that our national dance organization can make to them and of the values to be gained from active participation in its activities. For the mutual benefit of all, we must further commit ourselves to solving the problem of continued interaction with those educators who share our genuine concern for dance. The decisions we make now can influence the entire future of dance on the education world for generations to come. Are we ready to meet this challenge?

Lucile K. Czarnowski Receives Heritage Award

MIRIAM LIDSTER, Stanford University, Stanford, California, was chairman of the Honoree Selection Committee for the Heritage Award. She introduced Miss Czarnowski at the Dance Division Heritage Luncheon at the National Convention in St. Louis with these words.

Lucile K. Czarnowski was a dance educator, a writer, a leader in the physical education profession, and one of the founders of the Folk Dance Federation of California. She began her teaching career in the elementary schools of San Diego. For five years she meticulously taught a primary grade as well as putting the youngsters from grade one-eight inclusive through the rigors of physical education.

However, she always possessed the zeal and zest for dancing, and to this end she enrolled for advanced education at the University of California at Berkeley. Because of her inspired teaching in the late 1920's, dance impregnated the gymnasium of Berkeley High School and for two years she developed such a stimulating dance program that it has remained constant and is accepted as an integral part of the physical education program.

Dance was still in its formative stages in most of the colleges when Miss Czarnowski joined the staff of the University of California in Berkeley. After a year of study to complete a master's degree at the University of Wisconsin, she returned to the University of California campus to inspire into being their first Orchesis group. Highlighting the memories of many of the physical education majors were the hours spent under her skillful guidance, stimulation, and friendship. It wasn't enough to perform dance skills, to learn and understand the function and form of music, to create a creditable pattern in dance; one must develop an understanding and awareness of a taste in dance. Throughout the years her sense of humor and understanding has helped many a major student through the details of dance lesson-plan preparation and the first hours of student teaching.

Lucile Czarnowski's work and devotion to dance and the physical education profession did not stop in the classroom or the dance studio. As a president of the Berkeley unit of the California Association of Health, Physical Education, and Recreation, as chairman of the Dance Section of the Southwest district, and as chairman for the National Section on Dance she served the profession. Her service continued as a member of the Legislative Board and as a consultant.

For many years her interest in folk dance paralleled her work in modern dance. Traveling in Europe she gained first hand folklore knowledge. In 1939 she received the Lingiad Gold Medal and Diploma for the presentation of a paper at a conference in Stockholm. The substance and content of the paper "Dance and Its Place in Physical Education" is as pertinent today as it was then.

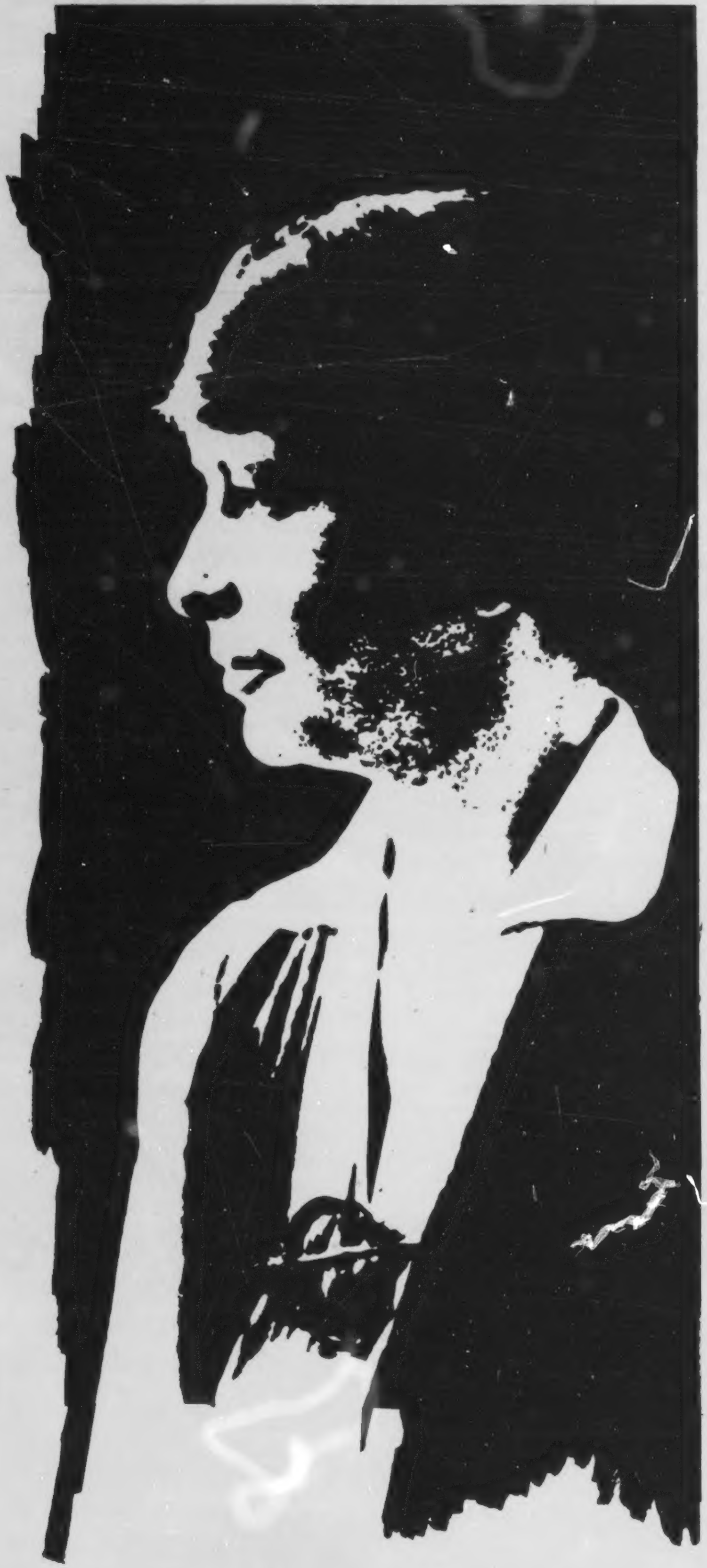
The renewed interest in folk dance in California in the early 1940's led to the founding of the Folk Dance Federation of California in which Miss Czarnowski played an early and important part. As chairman of the Research Committee of the Folk Dance Federation she championed the publication of five volumes of "Folk Dances From Near and Far." Her contributions were made not only as chairman of the Research Committee and as president of the Folk Dance Federation of California but by the awakening in others new cultural realizations and the joy of folk dancing. Friends, George and Adrienne Murton, aptly expressed the thoughts of many: "The fifteen years that we spent in active folk dancing were some of the happiest in our whole lives, not only because of the wonderful friends that we made, but because it opened up a whole world for us, made us interested in cultures, peoples, costumes, languages, music, and geography of other lands. There is no greater leveler than folk dancing, for no one ever asks who you are, what you do. If you enjoy dancing, you are accepted, and the friends that you make are the friends that are worth while and the ones you keep."

Many contributions to modern and folk dance were made in the form of lecture-demonstration, master classes, extension courses, professional speeches, and articles, but one of the most unique pieces of research resulted in the publication of the book "Dances of Early California Days." Interviewing descendents of early California pioneers and spending long hours in museums and libraries resulted in the procurement of early music and dances from the Spanish-Mexican period of California. It is the only book of its kind in the field of dance.

Her work did not stop with her retirement. When a leader was needed for the group to consider "The Sphere of the Folk Forms" at the Dance Division's National Conference on Dance as a Discipline in 1965, Miriam Gray immediately contacted Miss Czarnowski. Who else was so well qualified.

The field of dance has been enriched by her knowledge, enthusiasm, and devotion. She has been revered by student and colleague alike. A note from Carl L. Nordly points up these reflections: "You had a calm way of insisting on quality and promoting your firm convictions. You inspired others through your dedication. You truly influenced thousands of students through your high standards and ideals. I would be remiss if, as a personal and professional friend, I did not thank you again for your quiet but effective service to the Department of Physical Education on the Berkeley campus when I was Chairman."

The Dance Division of the Association honors itself in finding a person of Lucile Czarnowski's abilities and achievements to receive the Dance Heritage Award.



ELIZABETH BURCHENAL
1877-1959

Destined from the start for her lifework

The tides of dance beating upon the shores of civilization have produced diverse forms, some resulting in great waves of new or revived structures; certain persons, who are sensitive to their time and circumstance, become the pioneer leaders and the surging force advancing the waves toward a crest. Such a pioneer was Elizabeth Burchenal in the folk form of dance.

Elizabeth Burchenal, born in 1877 in Richmond, Indiana, seemed destined from the start for her life work. Her home environment provided a background in music experience—folk and classical—and the many foreign visitors entertained in their home gave the Burchenal children some acquaintance with foreign customs and cultures.

She was educated in the Richmond public schools and at Earlham College from which she received the A.B. degree in 1896. She then attended and graduated from the Sargent Normal School of Physical Education in Cambridge, Massachusetts. Her teaching career started in Chicago at the Women's Athletic Club. Then for three years, she was an instructor in physical education at Teachers College, Columbia University.

The year 1905 marked a significant turning point in her work. Luther Gulick, director of physical training for New York City, had organized a Girls' Branch of the Public Schools Athletic League of the city. He appointed Miss Burchenal as the head of this organization and gave her freedom to develop the program, which was centered around folk dancing and athletic activities. Under her supervision the work expanded until three years later, in 1908, folk dancing was introduced into the regular school curriculum, and the following year the Girls' Branch of the Public Schools Athletic League became a part of the New York Public Schools System.

During this period folk dancing became a regular part of the playground program in New York City, due in no small part to the activities of Elizabeth Burchenal as a member of the Committee on Festivals of the Playground Association of America. In her ten-year period with the Girls' League, her expanded teaching programs were paralleled by the selected dance descriptions, music, and ethnic background materials she made available.

Interest in folk dance and related folk arts had been quiescent in Europe during a period of economic and social change. Then, late in the nineteenth century, a modern revival of folk dance and traditions began in northern Europe, especially Scandinavia and England.

The modern revival of the folk dance in Europe had increasing influence on the folk art of the United States. The English Folk Dance Society formed a branch in New York City in 1915 with Cecil Sharp as director and Elizabeth Burchenal as secretary. At the same time, a need was felt for an American folk dance society to give her an official position from which to work with European societies as well as to receive support at home. In 1916, the American Folk Dance Society was organized under the direction and leadership of Miss Burchenal, who was made the permanent director. Ten years later, she was likewise made the director of the newly established Folk Arts Center.

In 1928, an International Congress of Popular Arts was called by the Assembly of the League of Nations upon the proposal of the International Committee of Intellectual Cooperation in Paris. The Congress was held in Prague with thirty-one nations represented. It was very productive, creating an International Commission of Popular Art to which Miss Burchenal was appointed the delegate from the United States.

In addition to published reports and addresses, Elizabeth Burchenal produced eight books of major collections of folk dance from many different countries (1909-1938); three books with three to five dances (1926-1928); and a book entitled *Folk Dance Music* (1908). Because of the clarity of dance descriptions coordinated with the music, pictures, and diagrams, these books have had wide use and may still be found in most school and public libraries.

Three of these collections deserve mention here because they represent the warm-hearted support Miss Burchenal received in mutual exchange of ideas and work with folk dance leaders and societies of other countries: *Folk Dances of Denmark*, which the Danish Society for the Promotion of Folk Dancing authorized her to translate, edit, and publish in the United States; *National Dances of Ireland*, produced in collaboration with J. M. Lang of Dublin, Ireland, recognized leader and collector of Irish folk dances; and *Folk dances of Germany*, produced through two successive fellowship grants by the Oberlaender Trust.

The Victor Talking Machine Company recorded the music for more than one hundred of the dances described in her books, proceeding under the direction of Miss Burchenal and Cecil Sharp. These records, with new musical arrangements, are still available from RCA Victor.

The legacy Elizabeth Burchenal left to education and recreation is many faceted and rich in building, through the folk dance, goodwill in human relations here and abroad. As one of the early folk dance pioneers she served for almost half a century to preserve through written form and expanded group participation the dances of the people which have roots deep in the cultures brought to American shores. She received significant expressions of appreciation through her many awards and honors.

So the tides of dance sweep on. The folk dance in the schools and colleges was submerged for a time when the tap or clog dance flowed like a wave over the country and then receded. The square dance and international folk dance came back and reached a high crest. The folk dance is still very much alive with the emphasis on adult folk dance clubs and organizations for social recreation. The deep undercurrent of the dance of the people will continue, its ebb and flow reacting to the fluctuations of time.

—LUCILE CZARNOWSKI

DORIS HUMPHREY
1895-1958

Looking at Doris' works is like listening to Bach

Doris Humphrey, who has received much recognition as one of the great choreographers of all time, gave the world many beautiful and unusual dances. There is, however, another contribution which, even though it has received less attention, is in the long run more valuable. It was Doris Humphrey who analyzed the elements used in making dances and organized them into teachable units. With great clarity of thought, she made distinctions among the elements of style, performance, technique, and structure—distinctions which before had never been clearly made. In the past, choreographers had nothing to guide them except intuition and a sense of theater. Doris gave them some tools. This is her gift to dancers—not just to modern dancers, but to all dancers regardless of their training, style, or nationality. The tools are tools of the theater; as they are used, their value increases.

Doris did not arrive at this concept of dance composition overnight nor by sitting at a typewriter theorizing. She arrived after many years of hard work as a performer. She learned her craft thoroughly and in a way few dancers can learn it today.

Doris Humphrey was born in Oak Park, Illinois, in 1895. Her mother was an accomplished pianist who wanted to have her daughter follow her inclination. Doris was not too willing so piano lessons were dropped and dance was substituted. From the outset, she showed promise and was encouraged by her dance teachers. This could have continued indefinitely but Doris was young and restless and wanted to perform for larger and more sophisticated audiences. She headed west to work with Ruth St. Denis and Ted Shawn in California, the beginning of a long personal and artistic alliance.

Denishawn was a performing company which specialized in variety. Because it appeared in vaudeville houses it had to provide something for all tastes. The company performed dances of the American Indians, Spanish dances, East Indian dances, dances of Japan—and Doris learned them all. Tours crisscrossed the country in one-night stands and, when the season was over, there was summer school either in New York or California. A concert company was formed which broke new ground by performing what was then known as music visualizations. The concert company was tremendously successful and was offered a two-year tour of the East. Doris went along with her two good friends in the company, Charles Weidman and Pauline Lawrence.

Throughout all the Denishawn years, Doris had enjoyed the companionship of the company members and the driving force and inspiration of Ruth St. Denis and Ted Shawn; now she had other ideas. She did not want to tour; she wanted to stay in New York and work on her own dances in her own way. A break was inevitable. Just as Oak Park was too small for Doris Humphrey the dancer, Denishawn was becoming too restrictive for the maturing artist. When she finally severed the link, Charles Weidman and Pauline Lawrence went with her. They opened their own studio in New York and immediately set to work.

Doris wanted to say something in dance that she could not say in Spanish, or Japanese, or American Indian terms. But after years of dancing everybody else's dances she was at a loss to know how to dance *her* way. In exploring for new ways of moving, she spent hours in front of a mirror just observing how the body moves. It was during this period that she hit on the great mechanical principles of body movement—fall and recovery. She discovered that if the human being is to progress through space he must first lose balance (in other words, fall) and then recapture his balance by taking a step. The human walk is just that—a series of falls and recoveries. On this principle she built her new technique.

There were, however, discoveries which were destined to influence dance far more deeply than the technical innovations, important as they were. The technical discovery gave her new material to work with--pure movement with all its dramatic overtones. The other discoveries involved ways of organizing movement—choreographic principles, if you will—which are as native to the body as the fall and recovery.

The dancer's instrument is the human body. No matter what the dance style, the instrument is the same. Movement of the human body is difficult to analyze, but analyzing the body is easy. It has a front, a side, and a back; it can sit, stand, lie, jump, or rotate. It can move into these directions. All body movement is the result of practical or emotional states. The designs it makes in space speak in human terms, suggesting strength or weakness, joy or grief, love or aggression—any emotion which moves it to activity. All are elements of dance and become tools in the choreographer's hands.

Although Doris had been using her new choreographic approach for some time—not only in "Water Study" and "Shakers," her first big work in this style was "New Dance" in 1936. "New Dance" was a long work built on abstract movement themes using these choreographic devices. After "New Dance" nothing was ever quite the same. Here was a clear analysis and exposition of basic choreographic principles and their stunning artistic application.

Looking at Doris' works is like listening to Bach. There is a physical and intellectual pleasure in watching the invention, the imagination, the intelligence, the sheer craftsmanship and discipline of this unusual and sensitive mind. She made no secret of what she did; she taught and lectured about it for years, never withholding any information.

It is fortunate that many of her dances have been notated and successfully performed from the scores so that her place as a major choreographer is assured and the scores are available for study by future choreographers. One only hopes that the image of Doris Humphrey as a dance thinker will come more clearly into focus. This would be her greatest memorial.

—NONA SCHURMAN

FREDA MILLER
1911-1960

Her wit, spontaneity,
and originality were
reflected in her compositions
and her playing

Should one attempt to characterize Freda Miller by the use of one word, it would be difficult to select composer, artist, accompanist, teacher, or musical director as she was a professional in all of these areas. Dancers found her music challenging, audiences were excited when listening, teachers enjoyed the refreshing innovative qualities, and students were moved by the creative improvising techniques. Her wit, spontaneity, and originality were reflected in her compositions and her playing. Freda Miller was unique in the world of dance.

Born in Boston, Freda Miller started her musical career as a professional cellist. She became interested in the dance field and in 1938 enrolled as a student in dance accompaniment and composition at Bennington College Summer School with Norman Lloyd and Louis Horst. Later, she studied with composer Roy Harris and Bohuslov Martinu. After the summer at Bennington, Miss Miller worked continuously in the dance field as composer, accompanist, music director, and teacher.

In 1940, she became musical director for the Hanya Holm Studio. "Dance Suite," "Three Short Dances," and "Windows" were compositions created for Hanya Holm. She remained with that group for several years, in the studio, on tour, and at Colorado College.

Miss Miller then joined the Charles Weidman Studio, again as musical director, composer, pianist, and later as company manager. One of her most famous pieces, "Fables for Our Time," based on the Thurber stories and choreographed by Mr. Weidman for a Guggenheim Fellowship, was composed at this time. It was very successful and was performed on national tour; at the Mansfield Theatre, New York; at the New York Centennial Festival, City Center; and on television.

As accompanist she played for Agnes de Mille, Pauline Koner, Mary O'Donnell, and many other well known dancers, and for classes at Wellesley College, Sarah Lawrence College, Barnard College, Colorado College, Briarcliff Junior College, and New York University.

For many years Miss Miller was an instructor at the New York University Summer Camp for physical education graduate students under the direction of Jay B. Nash. Through her course, "Music Fundamentals for Dancers," she became known to hundreds of teachers from all over the world. In addition, she taught a music theory course for graduate students in physical education at several colleges.

As an established composer, Freda Miller was commissioned by many choreographers. For Alwin Nikolais at Henry Street Playhouse she composed several children's ballets: "The Lobster Quadrille," "Sokar and the Crocodile," and "The Pied Piper." Among the most popular was "The Fable of the Donkey" choreographed by Hanya Holm and performed by Dean Dixon, at that time conductor of the American Symphony Orchestra.

Other dancers and groups using Miss Miller's compositions were Gertrude Lippincott, Sennie Rothier, May Atherton, Helen Tamiris, Eve Gentry, Daniel Nagrin, Glen Tetley, Carmen de Lavallade, and the Connecticut College and Cornell College Dance Groups. She worked closely with John Butler and his company.

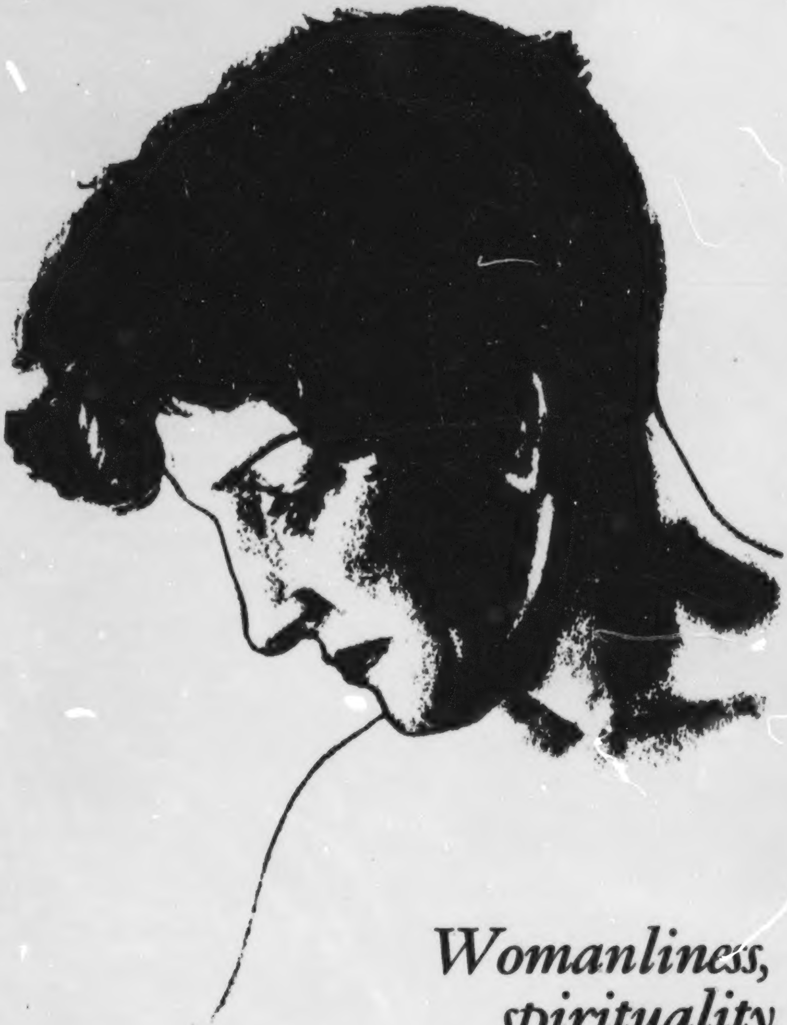
Perhaps Freda Miller is best known for her recordings for dance in schools and colleges. Thousands of dance and physical education teachers have used her records in dance classes and found them invaluable. She was the first composer to write performance pieces for modern dance at the student level. Her first record album was published in 1949 and was soon followed by three more. A fifth album issued in 1966 consists of previously unpublished works, and new LP editions of the other albums were made at that time. These records are used in school systems throughout the United States and in dance education all around the world.

Another dance project remembered by many teachers and students was Miss Miller's "Dance Workshop in Europe." She organized and conducted European tours for teachers and dance students which included classes and festivals. Special classes were arranged with Mary Wigman, Harold Kreutzberg, Rudolph Laban, and Corrie Hartong.

In honor of her outstanding achievements, a Freda Miller Memorial Fund was established after her untimely death in 1960 at age 49. The purpose was to provide awards to encourage young composers and dancers in collaboration. Executive Board members were appointed: Lucile Nathanson, John Butler, Martha Hill, Hanya Holm, Norman Lloyd, and Helen Tamiris. The first award was presented in 1962 by Gian-Carlo Menotti to Beverly Schmidt and Phillip Corner.

Freda Miller received great recognition during her lifetime, is still remembered, and will continue to be remembered for years to come by all in the dance world.

—CARMEN IMEL



Womanliness, spirituality, and an indomitable spirit

MARY PATRICIA O'DONNELL
1896-1961

The Dance Division has a heritage of women in dance education to which any educational discipline could point with pride. These women pioneers reflected in their teaching the significantly developing and expanding area of dance as performing art and shaped and molded its techniques for use in an educational setting. But they did far more than that. In an environment that was usually indifferent and sometimes even hostile to dance, they were influential in convincing others in positions of power and authority of its importance.

Such a pioneer was Mary O'Donnell, a key figure in the formation of the Dance Section of the American Physical Education Association of the late twenties and early thirties. Creative herself, and attuned to artistic creativity in others, she was one of those few dedicated women responsible for the great advance in educational dance in the decade before World War II. She was the chairman of the probationary Dance Section in 1931-32 and her strong leadership of its activities helped it in the next 10 years to assume a significant role in both national and district associations.

Upon graduation from Columbia University's Teachers College, Mary taught and supervised in the Detroit public and private schools for four years, introducing dance in some schools for the first time. Three years at Skidmore College as dance instructor followed, and then she went back to her beloved New York, replacing the illustrious Bird Larson at Barnard College. A detailed accounted by Mary O'Donnell and Lelia Finan of Barnard's traditional Greek Games, which originated in 1903 and are still an annual tradition, was published after her Barnard experience.

It was inevitable that four years later she would go to her alma mater, Teachers College, Columbia University, upon the retirement of Gertrude Colby, the founder of natural dancing. She came to Teachers College at a time when it was the most important single institution for teacher education in the country, attracting thousands of students from all over the world to its portals. For the next ten years she was deeply involved not only in dance education in her classes but in bringing to the college for concerts, lectures, and demonstrations the great exponents of modern dance.

As a member from 1935 to 1940 of the Editorial Board of Louis Horst's *Dance Observer*, she wrote reviews of Broadway performances, dance criticism, and biographical essays. She was dance editor of A. S. Barnes and Co., the publishing house which was printing the great bulk of physical education and dance books during this period. Her *Notes for Modern Dance* with Sally Tobin Dietrich was published by A. S. Barnes in 1936.

World War II, which directly and indirectly changed the course of many lives, made a difference in hers. After obtaining her doctor's degree in 1945, she accepted a position at the City College of New York, where her responsibilities were primarily in the fields of hygiene and health education. She remained at City College until the illness which resulted in her death in 1961.

Mary O'Donnell's direct services to the National Section on Dance of the American Association for Health, Physical Education, and Recreation were many and continuous during the first 20 years of the Section's existence. After serving as chairman of the Section in 1931-32, she served as secretary, 1934-1935; chairman of the first three-day national preconvention dance conference in New York City, 1937; member-at-large of the Legislative Board, 1937-1939; chairman of the Nominating Committee, 1944; and advisory member to the Legislative Board of the Section, 1947-1951. Physical education honors included election, in 1952, as a fellow in the American Academy of Physical Education; in 1954 she received the Honor Award of AAHPER.

Womanliness, spirituality, and an indomitable courage which rose above greater than average physical hardships characterized Mary O'Donnell's life. Because of these attributes she inspired students and co-workers alike and made for them a splendid example of what teaching can be when intelligence, personality, and dedication of high degree are commingled in one person. Those of us who knew her will remember her loveliness of appearance and personality; her affinity for what was enduring and beautiful in art, music, and dance; her gallantry and her spirit. We will be proud of a profession that captured the mind and heart of such a woman.

—RUTH LOVELL MURRAY

The Dancing Dunsings

Reminiscences about one of America's great folk dance teams

"I'm sorry to call you out of class."—Gretel Dunsing's voice on the phone sounded slightly panic-stricken, "But Paul's shoulder is paining him so he is unable to drive. I wonder if you could get one of your students to drive our car to Chicago?" Within an hour, I had embraced Paul and waved them on their way with Steve Minion driving their car, and Debbie Due, president of the square dance club, driving mine so that Steve could get back to campus.

It was May 1971, and as the students heard about the master dance classes taught by the visiting Dunsings in one of the university dance studios, the crowds kept getting bigger and bigger. The party that night in one of the gyms was packed with a laughing, swirling festival mass. It was the last full day Paul Dunsing was to teach in a remarkably full life of rhythm, dance, and love of people, for by December 1971, he succumbed to cancer of the bone.

As a schoolboy in Berlin, Germany, Paul developed interests in rhythmic gymnastics, swimming, canoeing, and track and field. His first dance training was in a private school at the age of 16 when he was introduced to rheinlander, polka, fox trot, and other ballroom dances. He later received a German State Certificate for teaching rhythmic gymnastics and folk dance. It was at a folk dance that he met Gretel Benthin, who immediately told a friend that "she liked that boy." When she came to the United States in 1925 for a two-year visit, they corresponded frequently. Finally, through the simple expedient of staking him to a ticket, Gretel persuaded Paul to come to America. They were married in 1927, starting one of the most famous American folk dance teams of the century. Gretel had danced with her family as soon as she could walk, and received further training in folk dance and rhythmic gymnastics in school as a child.

For several years, Paul worked in the paper business but continued gymnastics and folk dance after work as a recreational interest. With their group the Dunsings attended many dance weekends and meets with active folk dance groups in the Chicago area. They introduced the idea of a "motion choir," a movement group coordinated with complementary musical background.

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After receiving a BS in physical education from George Williams College, Paul served as athletic director at the college for one year. He earned an MA in education from Northwestern University while working with a soldiers' rehabilitation program conducted by the Mental Health Service of Illinois. During the summers of 1945-48, he served as director of recreation for the George Williams College camps on Lake Geneva. Shortly afterward, Paul was invited to become assistant professor of physical education at George Williams College, with Gretel as his assistant. Her background in folk dancing, sports, gymnastics, and music was an invaluable aid to the excellence of a rhythm program that developed at that college.

In the ensuing years there was scarcely a dance camp, an institute, or a workshop of note that the Dunsings did not attend as participants or as staff members. Numerous responsibilities came their way to serve as leaders for modern gymnastics workshops.

For 10 years they gave workshops and demonstrations in their special fields for AAHPER, Illinois AHPER, and district meetings for teacher in-service training. In 1962 they were presented with a certificate of recognition for 25 years of service to the IAHPER.

In this country and abroad, thousands of dancers have benefited from the use of the materials, techniques, methods of instruction, and infectious enthusiasm of the "Dancing Dunsings." Wherever they went, they were asked to return.

The Dunsings conducted weekend workshops in almost every large city in the United States. Even after retirement from George Williams College in 1970, they vigorously continued to work for beautiful dancing on college campuses, at conventions, or wherever dance teachers and leaders assembled.

One of their lifetime dreams was realized in the summer of 1964 when the Dunsings took the George Williams College Folk Dancers on a 15-week tour of Europe with 60 full-length performances, plus dozens of other appearances at schools, churches, and villages. Before leaving on the tour, the group raised money by giving delightful programs in the Chicago area, including a memorable one for the Folk Valley Dancers in Marseilles, Illinois.

Wherever Paul and Gretel Dunsing took their young dancers, audiences were impressed by the fresh, wholesome vitality of American youth. The dancers were deliberately trained through the mutual love and respect the Dunsings had for each other and each member of the group until this became an instinctive quality of their lives.

Paul assumed the leading role in teaching groups wherever they happened to be. Gretel, constantly alert, refreshed his memory on a dance; gave a styling tip; adjusted the tempo of the music; slipped quickly to the center to demonstrate and correct a movement problem. Their team teaching was a continual interplay of spirit and mind. Paul liked his men dancers and students to use strong, virile movements; Gretel helped their women counterparts display grace and femininity. Neither would countenance ladies dancing in shorts or slacks, but encouraged the use of traditional folk costumes of various countries.

In spite of living nearly 50 years in the United States, Paul never lost a soft, guttural German accent which did not detract from his teaching. His patience was unfailing, yet he was firm in reaching the desired effect. He would often stop a group and remind them they were dancing with another human being, not by themselves, and they owed the other person courtesy and attention. He would tell them that in swimming the body is buoyant in the water, while in dance the same buoyancy could be achieved in a pool of air. How he would plead with them to release their earth-borne bodies from the heavy, pedestrian trudging seen on most dance floors! He urged them to float, to fly, to escape from the prison of earth and the prison of themselves and transcend into the indescribable joy that is dance.

The Dunsings came to love the national dance of their adopted country—the square dance, with its roots deep in the colonial and pioneer culture of the American people. The appreciation gained from the playing and teaching of recorder music aroused a keen appreciation for live fiddle music in them.

The American invention of the caller intrigued Paul, and he learned to call the figures for his groups. Both of them deplored the rapid proliferation of terms and figures that kept the American national dance from being truly simple and folk, and discouraged many from enjoying an important part of their heritage. So they continued to teach and enjoy the simple square dances that were time-tested and true, earning grateful appreciation from thousands of fellow citizens who wanted to dance for fun and recreation.

In 1936 Paul published a book called *German Folk Dances, Vol. I;* in 1946, both Dunsings published *Dance Lightly;* and in 1952 *Golden Bridge* has their editorial supervision. Teachers and dance leaders of the 1940s were given a great treasure of materials when the Methodist Church issued a series of records called *The World of Fun* with the Michael Hermant orchestra. Favorite German dances were described and supervised by the Dunsings. These recordings were later reissued by RCA Victor and became standard equipment in music and physical education departments. Other recordings on Rondo followed.

Gretel Dunsing has not ceased the life work that she and Paul began. Their love affair continues. Her home in Florida is a mecca for dancers, leaders, and friends from all over the world. She travels all over America and Europe by bus and train to teach recorder sessions or German and Austrian folk dances. She has recently been on the staff at the Lighted Lantern in Colorado and at Berea College in Kentucky as well as instructing at workshops and folk parties on the east coast and in the south. She continues to exhort higher standards for music and dance, for an excellence that is a way of life. □

Jose Limon 1908-1972

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Jose Limon, noted concert dancer and choreographer, died December 2, 1972. Born in Mexico on January 12, 1908, he came to the United States with his parents at the age of seven. After a short stay in Arizona, the family moved to Los Angeles where he spent his youth. From his parents he inherited a love of music and an appreciation of the beauty of church ritual. After attending the University of California at Los Angeles for part of a year as an art student, he moved to New York in 1928 to enroll in the New York School of Design. There he soon perceived that his love of baroque mysticism and painters like El Greco was out of favor; in despair he quit his studies. Friends tried to interest him in dances of his native country or tap or ballet, but to no avail. He saw no future for himself in these "feminine" dances. However, Limon was entranced by a performance by the great German modern dancer Harold Kreutzberg. He wrote: "What I saw simply and irrevocably changed my life. I saw the dance as a vision of ineffable power. A man could, with dignity and a towering majesty, dance . . . dance as Michaelangelo's visions dance and as the music of Bach dances." (Bach was his favorite composer.)

Enrolling immediately in dance classes with Doris Humphrey-Charles Weidman Studio he developed into a powerful dancer and a skilled choreographer. Although he performed on Broadway, he became convinced that concert dance was his forte. He remained a student and dancer with Humphrey-Weidman until 1940. Meantime he appeared not only with them but independently. His first important recognition as a choreographer came after a summer fellowship in 1937 at Bennington School of Dance. It was *Danza de la Muerte* with the Spanish Civil War as its theme. In 1940 he went to the West Coast for joint concerts with May O'Donnell, formerly one of Martha Graham's featured dancers. In 1942 he was back on the East Coast with the Humphrey-Weidman Company and enjoyed great success in a series of all-Bach concerts.

In the spring of 1943, after six concerts at the Humphrey-Weidman Studio, he was hailed by John Martin in the *New York Times* as "one of the most important artists in the contemporary dance." At this point World War II intervened and for two years he was with Special Services directing and dancing for Armed Services shows.

At the end of the war Limon formed his own company with Beatrice Seckler and Dorothy Bird. Doris Humphrey became the director and for 13 years the company produced Limon's and Humphrey's works in a long series of artistic triumphs. Preeminent were *Vivaldi Concerto in D Minor, Chaconne, Lament for Ignacio Sanchez Mejias, The Story of Mankind, La Malinche, The Moor's Pavane, The Exiles, Night's Spell, There Is a Time, The Traitor,* and *Emperor Jones*. It was *The Moor's Pavane* (1949) at the American Dance Festival (Limon became a fixture at the Connecticut College School of Dance and the American Dance Festival beginning in 1948) that witnessed the unveiling of Limon's masterpiece. With Limon as the Moor, Lucas Hoving as Iago, Pauline Koner as Emilia, and Betty Jones as Desdemona, the story of Othello became a magnificent part of modern dance theater. *Dance Magazine* gave it an award for achievement in choreography. Limon was at his height as a dancer in the late 1940s and early 1950s.

In 1950 Limon took his company on the first of many visits to his native Mexico. He was subsequently offered the position as director of Mexico National Academy of Dance but declined in favor of the independence of a private dance company. In 1954 he inaugurated South American tours under the State Department-ANTA Cultural Exchange Program. This was the beginning of extensive U. S. Government sponsored tours of Europe, the Near East, Far East, and South and Central America in the 1950s and 1960s by Limon's company. He was honored by both Presidents Kennedy and Johnson with White House invitations, and his foreign tours were recognized by a *Dance Magazine* award in 1957 and the Capezio Award in 1964. In 1960 Limon was awarded an honorary Doctor of Fine Arts degree by Wesleyan University. In 1964 he was named director of the American Dance Theater in Lincoln Center—an unsuccessful attempt to establish a repertory company in modern dance. Other awards and honors came to him down through the years as *Missa Brevis, A Choreographic Offering* (a tribute to Doris Humphrey); *My Son, My Enemy; The Winged; Psalm;* and *The Demon* appeared as brilliant offerings by his company. He was for many years a valued member of the faculty of the Juilliard School of Music in New York City.

Limon made his last appearance as a dancer in 1969. Of him Clive Barnes of the *New York Times* wrote: "As a dancer, he was an eagle. As a choreographer he was extremely gifted and fluent." All students of modern dance recognize him as a great dancer, choreographer, and teacher who personally lifted modern dance to a high place in American culture and left a lasting impression on his generation and those to come. ☐

Random Thoughts about Ted Shawn

MARY CAMPBELL's association with Ted Shawn as pianist spans over 40 years, including Denishawn, New York, tours in the United States and abroad, and at Jacob's Pillow since its inception. Miss Campbell is known in the Southwest for her work with the Modern Dance Group of Texas Woman's University as accompanist and composer since 1943.

Twenty years ago, Ted Shawn wrote,

> Of myself, it is difficult to speak fairly. Joining Ruth St. Denis in 1914, after having had a school and concert company of my own, I contributed to pioneering work in Christian religious dancing, in dancing for men, and in using American themes and American music in the dance.[1]

To this modest assessment of his work must be added Shawn's contributions as an educator, teacher, author, lecturer, and founder-director of the Jacob's Pillow Dance Festival and the University of the Dance, and as a human being. Ernestine Stodelle described this *being* beautifully:

> One is undoubtedly in the presence of greatness, which is something quite different from fame. In this man, body and mind and spirit are one. Time with its changing fortunes cannot dull the keenness of his thinking nor muddle his instinctively authoritative motion. Function, form, and content are fused felicitously in the personality of the man who has contributed more than any other American male dancer, alive or dead, to change the history of dance in our country.[2]

Shawn's pioneering presentation of a Church Service in Dance in 1917 is an historical fact. The fact that his every appearance on the stage was a religious experience may not be as widely recognized. Watching him in the wings and waiting for the music cue, I was aware always of an indescribable moment when he emptied himself of *himself* and became an instrument possessed by the magic of dance and the joy of communicating and sharing this magic. (Ouspensky's "Art is a communication of ecstasy," was his favorite definition of art.)

His obsession with restoring the place of men in the dance is now a *fait accompli*. His formidable scholarship in the history of dance validated this undertaking—not as something new but as a traditional masculine "right." His pioneering classes in 1933 at Springfield College were hard work but exciting. There were 125 men in a class; they worked hard and fast, sweated profusely, groaned over the soreness of hitherto undiscovered muscles, but gradually developed a new respect for their bodies, a deeper understanding of their physical potentials, and a lasting appreciation of dance as a cultural necessity. Today dance artists-in-residence are taken for granted, but in 1932-33 Springfield College took a giant step for dance in being "the first college ever to invite a great artist-dancer to join the faculty,"[3] as it proudly announced. This experimental period sowed the seeds for the development of Shawn's widely acclaimed touring group of men dancers.

Those who know Jacob's Pillow today can hardly imagine the primitive conditions which existed in 1930 when Shawn, his secretary, and I along with four husky, fun-loving boys (including Jack Cole and Barton Mumaw) lived and worked there. It was nearly a mile down a dirt road from Route 20 in the Berkshire Hills of Massachusetts; the buildings were weatherbeaten and forlorn, the premises overgrown with brush, and there was no electricity, telephone, nor plumbing. It was a wonderful existence, nevertheless. Kerosene lamps gave a lovely light; one daily nine-mile trip to Lee in the rattling Ford took care of communication and the minimal shopping that depression finances allowed to supplement our living off the land; and nature's demands were taken care of by an ancient edifice euphemistically called the "boojerypooch." (The name must have had significance but I cannot remember what.) There was spring water in the well, a fireplace to cook in if the tired old oil stove refused to function, and plenty of wood to be cut. I grew up in the wilds of northern Maine but it was at Jacob's Pillow—later acclaimed internationally as the "Mecca of the Dance World"—that I learned how to use a two-man saw! We were not familiar with the words "commune" and "ecology" at that time but apparently we anticipated a life style highly recommended in the 70s. It was here also that American thematic material for dance was being lived and fashioned into dances which would be applauded by audiences and critics at home and abroad. When the Ted Shawn Theatre was dedicated in 1942, its founder and director might have been called "American chauvinist" because that first program, after opening with the *Doxology*, was comprised wholly of dances based upon American themes, including traditional square dances performed by folks from the neighboring towns with Sammy Spring joyfully fiddling the timeless jigs and reels which are part of our heritage. The men who built the theatre were there, too—proud of what they had created, and devoted to the man who had conceived the idea and seen it through regardless of the obstacles created by national conditions during that period.

Shawn was a born educator. He knew his subject in depth and was convinced of its worth; he was a fluent speaker with a sense of humor; he reinforced the effectiveness of his words by his natural use of movement; and he loved *growth*—whether related to persons, gardens, knowledge, appreciation, or institutions. The topics of his classes and lectures might be the same year after year—mime, fundamental training, religious dance, Delsarte—but the presentation was always fascinating and new. His Sunday evening lecture on Delsarte in summer 1971 at Jacob's Pillow is one to be remembered gratefully for its consummate clarity of form and content. His conversations with Lotte Goslar and Claude Kipnis when they visited the mime class were unforgettable listening experiences; respect for their art, for their craft, for themselves, and for each other shone in every word.

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[1] Ted Shawn, *Dance We Must* (Pittsfield, Massachusetts: Eagle Printing and Binding Company, 1950), p. 22.

[2] Ernestine Stodelle, "Crusader for American Dance," *The New Haven Register*, July 25, 1971.

[3] Christena L. Schlundt, *The Professional Appearances of Ted Shawn and His Men Dancers* (The New York Public Library, 1967), p. 12.

Lecture-demonstrations are routine educational devices these days, but in the 30s the first ones were being given in the 200-year-old barn-studio at Jacob's Pillow. Spectators occasionally sat under open umbrellas as the rain poured in through the roof and reduced the "stage" to a slimy, muddy pool. Conditions were challenging for both audience and dancers, but the viewers liked that method of education, returned week after week, and spread the word; besides, the 75-cent admission fee included tea and cookies assembled and served by the performers.

In Shawn's writing and sharing of experiences and ideas accumulated from his global travel and indefatigable research, he has often stated his philosophy that

> The art of the dance is too big to be encompassed by any one system, school or style. On the contrary, the Dance includes every way that men of all races, in every period of the world's history, have moved rhythmically to express themselves.[4]

His detractors have criticized the early Denishawn School and the Denishawn Dancers for leaning too heavily upon ethnic materials. Apropos of the philosophy quoted above, it seems natural that, in his eagerness to educate students as well as to train them, Shawn would wish to instill a respect for and a knowledge of established, traditional forms of dance at a time when ballet was the only recognized Western art form of dance. The study of ethnic dance forms seems accepted generally by educational and professional dance authorities today along with modern dance, ballet, and other aspects of a comprehensive dance education.

The momentum of Shawn's energy has propelled the dance into many avenues of experimentation and fulfillment. The therapeutic aspects were exemplified by his personal experience with dance as a healing "restorer"; later, at Denishawn in New York, I remember playing for private lessons for physically handicapped and emotionally disturbed students. The question of nudity in dance raised by viewers of Denishawn productions and the men's group was the subject of much critical discussion. For example, John Martin wrote of the men's group—"Its approach is highly personal and its costuming scant to the point of nonexistence—a combination not conducive to comfort on the receiving side of the footlights."[5] Think this over in terms of today's approach to costuming!

In the late 30s, Shawn wrote:

> You will hear from certain people that "Beauty is out! This is a cheap world, full of war, hypocrisy and greed!" But, in spite of this "modern" view, we must remember that we still have the changeless things, the sun, the moon, the fields, the forests and high human aspirations, and it is these eternal things that we must express in the dance.[6]

These things he sought to epitomize in his dance based upon St. Francis of Assisi. He worked toward it for nine years—reading, meditating, experimenting with movement. He may have created "instant dances" but this was not one of them! In this dance, he also anticipated the possibilities of "environmental dance," using, when feasible, an entrance up a long ramp and through the wide open sliding doors backstage at the theatre at Jacob's Pillow and moving toward the audience through the beauty of the natural background.

Another conviction of Shawn's was, "If you have something to say in dance, do not be afraid of being old-fashioned—go ahead and dance it in the way you want to dance it."[7] An illustration of this unfashionable idea (he never was a "faddist" in dance) was the dance he presented as the final number of a solo concert in Munich in 1931. It was a waltz, actually a "school dance" comprised of modified ballet combinations and the widely pictured "Denishawn pas de basque," danced to the melodious "Spring, Beautiful Spring" by Paul Lincke—no crusade, no message! He had not been satisfied with the final number on programs already presented in Berlin and other European cities but was reulctant to change the program. An artist friend who had been watching Shawn use this waltz "just for fun" as a rehearsal warm-up suggested that he present it on the Munich program. Shawn accepted the suggestion, though somewhat reluctantly, because he loved the waltz rhythm and the "communication of ecstasy" which he felt in dancing to it. The Munich audience, in turn, communicated *their* ecstasy by demanding 50-odd curtain calls after seeing "Frohsinn." ("Spring, Beautiful Spring," rechristened.) Shawn always said that the music in Heaven must be in ¾ time. Musicologists tell us that, between the twelfth and fifteenth centuries, the ternary organization of time was known as "perfectio"—explaining that "it derived from the Holy Trinity in its common possession with the latter of the sacred number three."[8]

A note from Barton Mumaw after Shawn's death says, "The paper listed B. St. Denis [brother-in-law] as the surviving family member but you and I know how extensive his *real* family is." Shawn's kinship with the world was deep and abiding, his philosophy enriching to our culture, and the impact of his *being* immeasureable in time and space. As Miss Stodelle, with great perception, wrote

> To live one's philosophy in terms of daily action is the privilege of a very few. Shawn ranks with those historic mountain-top people who visualize the future from the heights of a prophetic vision and then proceed to fulfill a self-imposed destiny.[9]

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[4] Ted Shawn, *Every Little Movement* (Pittsfield, Massachusetts: Eagle Printing and Binding Company, 1954), p. 7.

[5] Schlundt, *Ted Shawn*, p. 18.

[6] Shawn, *Dance We Must*, p. 7.

[7] Shawn, *Dance We Must*, p. 132.

[8] Curt Sachs, *Rhythm and Tempo* (New York: W. W. Norton and Company, Inc., 1953), pp. 158-59.

[9] Stodelle, "Crusader for American Dance," *The New Haven Register*, July 25, 1971.

Chapter III

SOCIO-CULTURAL PERSPECTIVES OF DANCE

An Approach to the Study of Ethnic Dance for American Students

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Dance educators in leading colleges and universities are presently establishing ethnic dance as an integral part of their dance curriculums. This aspect of dance has, in one sense, been a part of physical education curriculums since the early 1900s. Kraus establishes that ethnic dance

> refers to the type of dance performed by ethnic groups—usually of a highly traditional nature, and often linked to religious practice and social customs. It differs from folk dance in that it is usually done as a form of spectacular entertainment, for an audience, while folk dance places emphasis on performance for the pleasure of the participant.[1]

With the idea of folk dance being performed with technical excellence for the purpose of entertaining an audience, we can view ethnic dance as being an important part of physical education as early as 1905. During the spring of that year, Luther H. Gulick, president of the American Physical Education Association, now known as the American Association for Health, Physical Education, and Recreation, chose "Dance" as the theme of the national convention.

Traditionally the study of folk dance affords the individual an opportunity to develop an appreciation for dances indigenous to various countries. Since the purpose of this idiom is primarily one of self-enjoyment, rarely does the student develop advanced skills in executing the more complicated folk dances. The student also lacks the opportunity to broaden his appreciation of specific cultures to an extent whereby he can artistically create dances representative of these different cultures. Duggan, Schlottman, and Ruthledge establish that folk dance may be defined as "the traditional dances of a given country which have evolved naturally and spontaneously in conjunction with the everyday activities and experiences of the people who developed them," and that "the national dances are also traditional folk dances and differ from the latter only in that they are national in scope—that is, they are those folk dances which are most popular and widely danced in all parts of a specific country."[2] In trying to make a distinction between folk dance and/or national dance and ethnic dance, one has only to refer to Kraus' explanation of ethnic dance to realize that it is logical that the serious student of dance, one working toward the completion of a baccalaureate or master's degree in the discipline, should study ethnic dance in preference to or in addition to folk and/or national dance.

Ted Shawn, one of America's outstanding contributors to dance, felt that a well-trained dancer should have instruction in modern dance, ethnic dance, and ballet. His convictions were based on the premise that a student of dance must be cognizant of all existing forms of dance. As early as the 1940s Shawn's theories were well accepted by educators. In the present day, however, few colleges or universities have ethnic dance as a part of their course offerings. This situation prevails mainly because most of the instructors are versed in only one or possibly two idioms, modern dance and/or ballet. Some dance curriculums include strong folk dance programs, although generally the emphasis is on instruction in modern dance.

Two outstanding programs which have ethnic dance as a part of their course offerings are Stephens College in Columbia, Missouri, and the University of California in Los Angeles. In both of these programs an instructor of ethnological dance has been brought on campus for one year or longer to conduct dance classes. In 1965, at a conference sponsored by the Dance Division of AAHPER, Alma Hawkins, chairman of the dance department at UCLA, presented her thoughts concerning the discipline. Indicating the role of ethnic dance in the college curriculum, she stated:

> I believe that we must begin to think in terms of depth studies that lean to greater insight about the arts and cultural life of people in different parts of the world. . . . Through the modern or creative dance, we experience *our* dance; through our contact with ethnic dance, we acquire an understanding of dance cultures of other people and thus enrich our own background.[3]

Assuming that there is value in having ethnic dance as a part of a college dance program and that it does broaden the student's background of various cultures, every opportunity should be provided for the student of dance to have the finest learning experience possible. It is therefore logical, when at all possible, that the study of ethnic dance should be conducted in the original location of the dance. This is not a new concept in learning; students have been involved in international exchange programs for years.

With the emphasis on the study of other cultures, students of various disciplines are encouraged to go to the precise geographic locations where their learning experiences can exist in as ideal a situation as possible.

Successful international study programs have existed for students of history, art, music, languages, and so forth. The study of ethnic dance, like many other academic disciplines, might best exist in the countries where the dances evolved. There the student should be able to more realistically study and better observe the ways of the people, which should, in turn, enhance his study of an established ethnic dance. The learning of a discipline is aided through the selection of the best location, which should also afford the student unique and varied learning experiences.

Mexico, a neighboring country to the United States, is an ideal location for beginning the study of the dances of another culture. This Latin American country has developed its folk dance to a particular degree of excellence. The ethnic dance of Mexico, generally referred to as folkloric dance, is acclaimed as a representation of dance as a fine art. Dance critics the world over have praised the internationally known Ballet Folklorico do Mexico as one of the outstanding examples of ethnic dance.

In order to execute the folkloric dances of Mexico, it is necessary to study specific techniques. Only after concentrated work is it possible to execute the complex footwork and movements which make up the dances representative of the various parts of Mexico. In addition to the dances being technically challenging, the historical background of Mexico allows for the study of dances which vary from the ritualist acts of the Aztec Indians to the flamenco heel work of the Spaniards.

Dance is so much a part of the Mexican people it is possible to study their folkloric dances at hundreds of private studios as well as on college and university campuses. An individual can enroll in courses lasting for two weeks, two months, or two years; the time devoted to the study is determined only by the student's desire and interest.

The study of ethnic dance in Mexico can be challenging not only because of the technical skill necessary for the execution of the dances, but also because of the variety of dances to be performed. These challenges can exist as a part of a dance curriculum because of the proximity of Mexico to the United States, the ease of acquiring good instruction, and the reasonable cost involved in financing the program.

Today's dance educators should, more than ever before, be concerned that programs be designed whereby the college student, through study on campus and in a foreign country, has an opportunity for a richer and broader international education.

> In a world that cannot afford to blunder into a major war that could mean its literal extinction, the need to develop international understanding and cooperation should become the primary goal of education. Inter-cultural education should provide the focus of our efforts, and the reduction of ethnocentrism must somehow be accomplished.[4]

Certainly dance should be no exception when educators are considering an international study program. □

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[1] Richard Kraus, *History of Dance* (Englewood Cliffs, N.J.: Prentice-Hall, 1965), p. 4.

[2] Anne Schley Duggan, Jeanette Schlottman, Abbie Ruthledge, *The Folk Dance Library: The Teaching of Folk Dance* (New York: A. S. Barnes and Company, 1948), p. 22.

[3] Alma M. Hawkins, "Dance as a Discipline," *Focus on Dance IV*, ed. by Nancy W. Smith (Washington, D.C.: American Association for Health, Physical Education and Recreation, 1965), p. 12.

[4] Adolph B. Crew, "A Decade of Student Teaching in Latin America," *The Journal of Teacher Education*, Vol. XXIII, No. 2, (Summer, 1972), p. 203.

dances of the South Pacific

For some time the member countries of the South Pacific Commission were concerned about the eroding of their cultures. Many of the leaders began thinking about ways to preserve the fast disappearing dances, songs, and traditional customs of the Oceanic peoples—their people.

It was decided that a South Pacific Festival of Arts was one event that might stimulate the indigenous peoples to reestablish many of their defunct fine arts and burnish their performing arts to new heights by creating goals of the highest standards.

Victor Carell, an Australian from Sydney, was chosen as the executive director to create the First South Pacific Festival of Arts which was held at Suva, Fiji, May 6-20, 1972. Carell had a lifetime of experience in the theatre as a performer, director, and administrator; allied with this was his 25 years' interest in, and research among, the various countries of the South Pacific.

At the first South Pacific Festival of Arts, for two wonderful weeks 4,000 superbly costumed and talented Pacific Islanders came together in a massive showing of traditional art, dance and song. The festival was made up of a thousand large and small groups . . . spontaneous . . . professional in quality . . . joyous in performance . . . joyous in receiving and sharing.

After the success of the first festival, it was decided that a festival would be held regularly every four years, each time in a different member country. Thus the second festival was held over a period of eight days in Rotorua, New Zealand in 1976. The best of Island dancers, musicians, traditional dramatists, all dressed in traditional costumes, magnificently hand created from natural materials, performed to packed houses of avid fans from all over the world.

Delegates from the cultural committees of each of the countries met later in 1976 at the South Pacific Commission headquarters in Noumea, Caledonia to decide on the venue of the third festival, which will be held in 1980.

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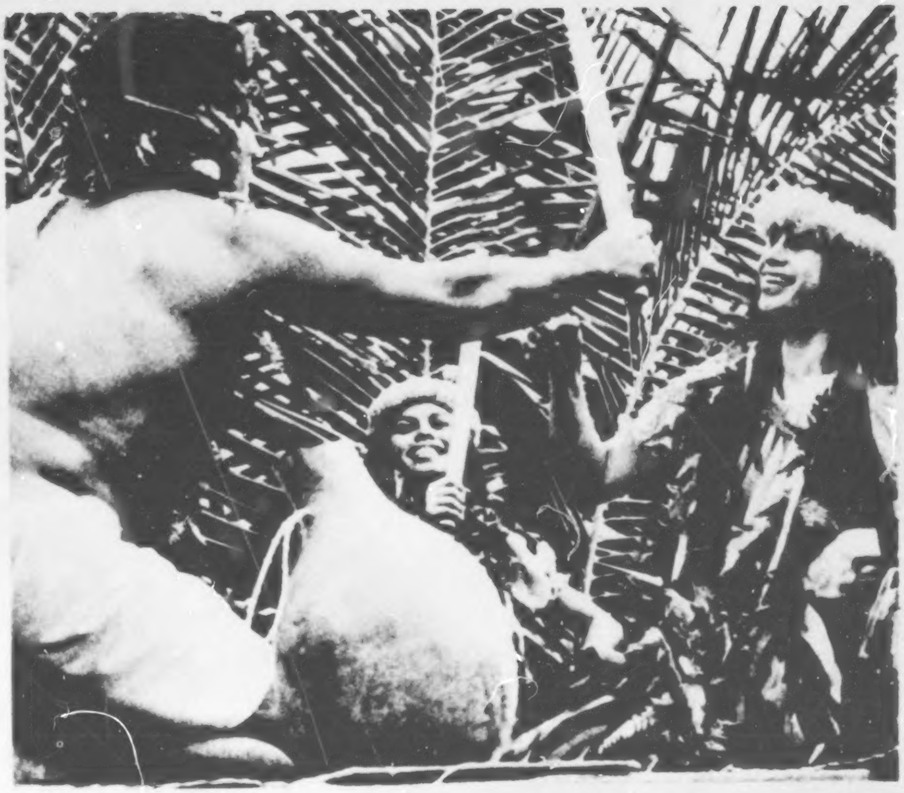
Even before the South Pacific Festival of Arts was evolved some leaders were encouraging and preparing their groups. In the Cook Islands, the premier, the far-seeing Albert Henry, working through group leaders, the chiefs, and cultural leaders, created the Cook Islands National Arts Theatre. This group has successfully toured many times outside the Cook Islands and is a blending of the best dancers, drummers, singers, and actors. They come together from the 15 islands of the Cook group for an intensive six months preparation.

At the end of the first performance by the CINAT Company in Rarotonga, capital of the Cook Islands, when the older people, and the young, saw the magnificent recreation of their own traditional material in this, their own company, they flowed toward the performers—faces glowing, tears streaming—to thank them for the miracle of this renewal in dance and song of their very soul. This intense and dramatic beginning sparked off a continuing program. Today the Cook Islands Government encourages and helps experts from that original company to teach music, dance, drumming, and crafts of the Cook Islands to children at every level of schooling.

Each year, during the annual Constitutional Day Celebrations held in Rarotonga in August, young performers from the primary schools compete in sections of ute chanting, singing, drumming, dancing, action songs, and the reenaction of legends. A similar competition is held among the high schools of the Cook Islands for a trophy given by the Duke of Edinburgh. Senior clubs and inter-island groups perform in the same categories as the above for the Air New Zealand Cup. The emphasis is on quality, good taste, and traditional style. The traditions of this country are no longer in danger of being lost!

In Tonga, Ve'ehala, governor of Ha'apai, is a great tutor and guardian of that country's culture. The late Queen Salote wisely took him into her household at an early age. There he was trained to become the reservoir for the old chants, the dances, and the music of Tongan heritage. He is considered to be an expert in Tongan arts, and is respected across a wide arc of the Pacific for his knowledge of the culture of many island territories.

Fiji also has seen a strong movement, encouraged by the government, toward the preservation of tradition. There the young Ratu Manoa Rasigatale is directing the national company, the Dance Theatre of Fiji, comprised of



The dancer at upper right is Iolani Luahine, the foremost performer of ancient Hawaiian dances. The other dancers are members of the Hawaiian Heritage Dance Company, which represented Hawaii at the 1976 Festival of the Pacific Arts in Rotorua, New Zealand. Photos courtesy of the East-West Center, Honolulu.

exuberant young men and women who perform in dance, music, and the reenacting of old legends of Fiji, expertly and in absolutely traditional fashion.

New plays are being added to the repertoire. The author, Ratu Manoa, bases works on his research into old Fijian legends. Because of the respect inherent in South Pacific peoples for one another, much of the material is drawn from the older chiefs and the daunivucus (choreographers) who are the traditional composers and guardians of Fijian arts. The Dance Theatre of Fiji has appeared in a Command Performance before the Queen in London. They have toured England, Scotland, and Wales and they have been to Australia twice.

On Rabi Island, off Vanua Levii, live the Banaban people, who originally came from Banaba or Ocean Island. Through one of their respected Teria Kaeni Kamaen, Tawaka Tekenimatang, these Micronesian people have an active and accomplished dance group performing, among a rich repertoire, the highly exciting Emananga Emanangananga and Te Karanga warrior dances, accompained by the chanting of words so ancient that their meaning is lost.

Some of the girls' dances are so highly stylized as to bring to mind the quiet reserve of Balinese dance—their gentle lift of the elbow, the flutter of delicate fingers or a miniscule head tilt which accents a foot movement. This is certainly a far cry from the extrovert hip whirring styles seen in the Tahitian Tamoure. The frigate (or tei tei) bird has for generations been given a special place in the ceremonial life of the men in particular, yet the feminine beauty of arm movements—very like the soaring of the long winged tei tei—is integral to the dancing of the girls.

That South Seas dance includes accented hip movements is untrue. The Tongans find it unacceptable in their dance and it is not indigenous to Micronesia.

At the village level in Papua, New Guinea, there are still many groups moving in their traditional sing-sings. With the encouragement of the Government, big sing-sings take place each year in the Highlands, where many thousands of beautifully plumed warriors dance to the accompaniment of their kundu drums. In Port Moresby, performances are given for the public. One of the most exciting of these is that by the highly skilled and disciplined members of the Papua New Guinea Defense Force. This group supplied the thrilling performances of Papua New Guinea performing arts at the official opening of the Sydney Opera House in October 1973. They were presented along with the Cook Islands National Arts Theatre, the Mawai Hakona Maori Group, the Banaban Dancing Group, the Dance Theatre of Fiji and groups from Western Samoa, Tonga and the Solomon Islands in the South Pacific program. They appeared in highly evocative scenes with thoughtfully produced lighting which recreated the mood quality one might experience in the countries of origin.

There is little doubt that the concerned government leaders of the South Pacific are getting their message through to the people about the importance of traditional performing arts being presented in dignity and beauty. Although all these islands retain many elements in common, there is still tremendous variety. The differences intrigue and captivate everyone fortunate enough to see them. Beside the traditional, the age-old classic forms, there is always—as in all great art—an endlessly developing creative culture, each within the respected framework of its own background.

While New Guineans wear their magnificently plumed headdresses and move gracefully in almost mesmeric style, ever circling, the Maoris of New Zealand, sedate in square formations, fascinate with their skill as their hands pattern the air with frothi[illegible]oi balls . . . and then the dancers erupt in volcanic anger as their men challenge the enemy in a war haka.

The beautiful young people of the Solomon Islands recreate ancient stories with their lovely voices and vigorous dance movements while Fijians, who threaten with spears or joyfully leap with a tremendous power in the meke wesi or in the meke-i-wau, thrust huge clubs in perfect unison.

Primitive is the ceremonial dance of men from the New Hebrides wearing their totemic clay headdresses, while the highly stylized mystic Australian Aborigines stamp and surge in magnificently mimed movements as they remember their "dreaming time" in dance-drama.

The delightful Banabans and the Gilbertese are noted for the headlong pace of their rhythms, while the romantic South Pacific is perhaps best exemplified by the dances of the golden Polynesians traveling, as their mighty forefathers did, through Tonga, Samoa, and the Cook Islands. Theirs is a performance of high art, as beautiful girls flow gracefully in their kiriau skirts and handsome men dance in frenetic joy to the rhythm of highly skilled drumming.

The South Pacific is one area of the world where the people live in the tranquil joy of brotherhood, with respect for one another. Today among these lovely islands in the sun there is a living art, a culture of beauty, of fine handmade bark cloth, carvings, sculpture, and paintings. Above all, the South Pacific people retain their dance, their music, drumming, chanting and flute playing; their dramatic reenactment of legends; and their unique, sometimes humorous, sometimes exciting, indigenous games.

This is the gift of the South Pacific.

Chinese Ethnic Dance for Modern Mankind

MADELAINE KAO LEONIDA taught last year at Fairview South School in Skokie, Illinois. For thirty years she has developed and preserved the unique dance techniques of her heritage as a part of her personal daily discipline and as a research project in Chinese culture.

Dance and philosophy occur in the daily life as instruments of lifetime self-discipline for the Chinese people, especially for the well-educated and influential Chinese in the community. While the young Chinese learns how to hold a bowl of rice and a pair of chopsticks during his daily meals, the artistic precepts and the rhythmic movements of the fingers and wrists are the "musts" of family education pertaining to Chinese table manners. Gradually, the Chinese children learn the arts of physical techniques, manners and attitudes with philosophical significance.

Traditionally, the rhythmic body movements are appreciated by the common Chinese not only as a performing art, but more respected as symbols of ethics and personality, part of lifetime self-discipline, and continuing family education for the next generation.

Recently, several American recreational organizations in the large metropolitan cities have started, with great curiosity, a program of the philosophical Chinese ethnic dance named Tai Chi Chuan. Tai Chi Chuan is the philosophy, education, and performing art applied to the real life of the Chinese people. The rhythmic body movements function as the instruments of self-discipline with concentration and meditation. Tai Chi Chuan is an art in dance form without outside stimulation by musical instrument. It is also an enjoyment in freedom with self-expression of art, and a discipline in peace of mind for physical and mental health.

Techniques and Philosophical Significance of the Limbs

The art of the body movements is a pure performance of dance technique; it also stimulates the development of philosophical and creative thinking according to each individual's personal real life. The dance theme is based upon the philosophy of Tai Chi, a theory of base two. The visible dance techniques and the invisible philosophical significance are inseparable in Tai Chi Chuan.

The most visible dance form of Tai Chi Chuan indicates the Chinese characters of humbleness with firmness and orderliness with thoroughness.

Each movement is done in a standing position. The knees and elbows are comfortably and constantly bent, but gradually changed with varied degrees to support a firm balance of the body weight. The dance movements are not completely outward or jumping up into the air, because these movements contradict the humble and reserved outlook of Chinese culture. The muscle force is not used entirely for one movement only, but it also reserves a certain amount of force for the next movements.

The significance of Tai Chi Chuan is the awareness of the balance of body weight at all times. The firm footwork supports and shifts the body weight constantly and obviously. There is no standing on or pointing of the toe because these movements are neither practical in human daily living nor a firm position to support body weight for the Chinese people.

The heel of the foot is the axis of shifting body weight and changing directions of the dance movements. Lowering the center of gravity by bending the knees and widening the base with firm and smooth footwork are the main methods of supporting the body weight. The movements on the heel are always in the leading position of changing directions.

The hands are always facing each other directly or indirectly. The arms lead each other alternately and in an orderly manner to establish the graceful dance techniques.

Each dance technique of the upper limbs looks like a simple moving pattern through the horizontal, vertical, and diagonal planes, but each path of the moving planes is not a pure straight line. It is an orbital motion and follows the directions of the compass to form a whole or partial symbol of Tai Chi. Each path of the dance movement moves through as thoroughly and orderly as possible with the slow, even and smooth dance qualities. The dance technique must be performed completely in all respects, expressing full mastery patiently.

Significance of the Waist Movements

The most significant dance technique of Tai Chi Chuan develops the sense of a changing world having a central point.

Although the dance techniques of the limbs are the most visible movements, they are led by the movements from the waist, which is the center of both human body and the visible dance techniques. The techniques of the waist are circular and semicircular motions. Each movement forms the initial activity of the visible dance technique, and leads the shifting body weight. If the dance pattern is moving forward, the waist is first slowly circling forward, and then the body weight gradually shifts and smoothly follows the same direction with the circular movement of the waist. If the waist turns gradually to the right, the body weight follows smoothly and shifts to the right foot, as the left foot is being freed from the body weight. As soon as firm balance is achieved by the right foot, the waist is ready to turn left using the same principle.

As the change of the body movements and the shift of the body weight are centered upon the smooth movements in the waist, the dance techniques of the waist have become the mainstream of this unique ethnic dance. The dancers apply the philosophical meanings of today's world based upon the significance of the central point with precise meaning. Change is not an ambiguous expression. A good calculated change is not made abruptly.

Techniques and Philosophy of Breathing

The art of the body-mind harmony is the expression of personalized independence and freedom.

The mind and the dance techniques harmonize with the respiration. The rhythm of breathing leads the tempo of the dance technique. The dancer has no restriction in the movement-tempo which can be changed any time as the dancer wishes. The nonrestrictive movement-tempo creates the greatest feeling and realization of independence and freedom for each individual. This is accomplished through a self-discipline of concentration and meditation. It is not the same as the Western cultured dances which are limited by and dependent upon the tempo and the mode of the music. Tai Chi Chuan is not accompanied by a musical instrument, but is a complete self-expression through the synchronized rhythm of natural and controlled breathing

In general, the upward and inward movements of the limb or limbs harmonize with inhalation, and the downward and outward movements with exhalation. Breathing is only through the nose, while the lips and the teeth are relaxed and closed lightly. Each breath should be as deep and slow as possible.

Visibly, the dance movements of Tai Chi Chuan are a series of flowing artistic patterns without the intervention of music. Invisibly, through the meditative changing patterns, the dance movements are the medium for the discipline of self-concentration and meditation. So Tai Chi Chuan is more than a physical performing art, it is also a way to lead the dancer's creative thinking for expressing freedom from limitation or boundary.

Contributions of Chinese Ethnic Dance to the Modern World

Through the enjoyment of the artistic dance movements, Tai Chi Chuan is a discipline in peace of mind to fulfill the peace of soul on the earth.

The slow, even and smooth dance techniques do not compose Tai Chi Chuan as a stagnant dance theme. Each single dance technique leads to the movements of the whole body concentrically and effectively in a synchronized fashion. The dancers develop mental and physical relaxation, but with an alert and peaceful mind.

Because the dance technique must be based upon two opposite directions simultaneously, each dance technique is a synthesis of positivism and negativism. The existence of the two opposite elements is not only in every body movement, but prevails in every part of human life. ☐

Dance and Sexism

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The lack of men in American dance is a familiar problem, but perhaps we need to look at this problem from a new angle. Perhaps the shortage of men is not itself the disease, but merely a symptom of a broader problem. What, then, is the disease? However risky it is to give labels, the one that must be given this disease is that of sexism—the belief widespread in our society of the superiority of the male, and the idea that differences between the sexes justify sharp distinctions in sex roles.

It is not for the cause of the feminists that I make this statement. I wish to comment on the belief that dance is an inferior art. Why is it considered inferior? Illogically, the reason is that our society sees dance as part of the world of women. Women, as the feminists point out, historically have not been taken seriously, and will not be taken seriously as long as society is conditioned to look upon them as inferior to men.

The belief in the superiority of the male insidiously affects us all. Dancers and dance educators are no exception. Feminists might say that it is not true that men are the more creative thinkers, that women score equally well or better in this area. There is psychological research to back their claim. Yet, what do we hear among dance educators? "I would much rather work with boys. They do more interesting things. They are more creative." Can we or do we seriously believe this? What about those who say that they would prefer a man teacher to a woman instructor? Are they judging the teacher on the basis of his skill, or are they falling into the trap of assuming the automatic superiority of the male?

This, then, is the connection between dance and sexism. For years we have been saying that the American dance scene needs more men. In all areas of dance this need is evident; in all areas the effects of sexism can be observed. Women are assumed to be second-class citizens; an art form identified with women is a stepchild in the art world. It is no accident that increased interest in modern dance came in recent years when men began to be considered the leading choreographers of the period. What other art form has the albatross of femininity attached to it? Name an outstanding female musical composer or conductor. How many famous women painters or sculptors can you name?

In regions of the world such as Serbia or Macedonia, men and boys are readily involved in the dances of their village; there is not the feminine connotation assigned to dance. Only the men of the village are permitted the privilege of leading the line of dancers. In some societies where dance is an integral part of sacred ritual, women, the subservients, are fortunate if they are permitted to dance at all.

To us who love dance it is distressing that many boys are denied the joys of this activity because a culturally imposed standard says that dance is for girls, that boys must go play football or basketball instead. But to say that the remedy is to get more men involved in dance is to put the cart before the horse. What do men and boys object to in regard to dance classes? In the colleges and universities, what have we said that dance must do? Dance must move out from the women's physical education departments which have nurtured it so long. Dance must be taught by men in facilities belonging to the men. Women's stuff is sissy stuff. Since women dance and women are inferior, dance is inferior.

As a remedy to the problem of the shortage of male dancers, I propose that we look to the feminists for a far-reaching solution. At the present time in seeking a solution we have been pursuing two avenues of approach—trying to entice enough men into dance so that it no longer is associated primarily with women; and trying to dissociate dance from the stigma of femininity by stressing its vigorous and strenuous nature. Why not explore a third and more basic avenue of attack by trying to convince society that having women associated with some activity does not automatically make it inferior? This can be done only by changing the idea that women are second-class citizens, and by proclaiming that being female is a desirable and acceptable station in life.

To this end, it is proper and necessary that we join the feminists in seeking the breakdown of artificial sex roles. As citizens of the world, we must deplore the fact that such sex roles discourage women from making a contribution to society that is commensurate with their abilities. As dancers we must seek the breakdown of these male-female roles because they have proved detrimental to dance. It is these assigned roles that deter all but the most highly motivated men from endorsing the art of dance. As long as these arbitrary sex roles exist, men see anything connected with persons of the female sex as being opposed to the male image and a threat to their masculinity.

The problem as we see it is a shortage of men dancers. The reason that this problem has proved difficult to solve is the widespread belief in sexism. By being identified with women and considered inferior, dance is downgraded; it is seen as opposed to the male image. Dance has suffered long enough under the wraps of femininity. But is it necessary to replace the female image with that of the male? Should dance not stand without sexual connotations? Dance may flourish in a society that practices greater equality of the sexes. Both male and female—different but equal—are needed to make dance a complete art. □

a man unchained

I had never witnessed such a display of sheer power, quickness, and body control. Why had this superb athlete become a dancer?

We had arrived late to the dance concert due largely to my reluctance to miss the weekly evening highlight, Monday Night Football. My wife had been unusually insistent all week that I attend this performance. Throughout our 25 years of marriage I had evaded her invitations to attend the university's fine arts performances. My cherished leisure time was given to jogging, racquetball, and attending athletic events, and I had no inclination to relinquish any of this time to unfamiliar pursuits. However, with the children away from home I had more time in the evening to share with my forgotten spouse so my acceptance of her persistent requests was inevitable. My wife, doubtful of the sincerity of my acceptance, repeatedly sprinkled our evening discussions with tidbits of information about the dance concert, giving detailed background about the only male dancer in the company. Consequently, I looked forward with ambivalence to his highly publicized solo number.

Throughout the concert I wrestled with the language and meaning of the performances, and although the sound and lighting were effective and the costumes colorful but bizarre, I remained an outsider to the communion of audience and dancers.

The acclaimed final number entitled "Chains" began quiet and subdued and then unfolded into contorted movements that released into sudden, effortless leaps which were singularly extraordinary physical feats. Never before had I witnessed such a display of sheer power, quickness, and body control. The dancer had performed in two numbers early in the program but had seemed to dissolve with the other dancers into a unified expression. But now his almost naked presence on stage captured my complete attention while raising disturbingly simple questions. Who is this dancer? Why is he the only male performer in the company? And why is such a superb athlete-like male pursuing a career in dance? His performance made me uneasy!

Another leap! The crowd gave forth a hushed gasp. It seemed to move with the dancer, whose performance invited participation. But I could not yield. I checked the program again. "Chains!" It seemed to be an appropriate title for my response to the performance. I was chained to my seat; my mind was locked in unsettling ignorance. But what does the title mean to the dancer? Surely he's trying to convey an idea that even I can comprehend. I feared a one-sided discussion with my wife following the performance; for a university department chairperson, the idea of such a reversal of roles, even in the privacy of my home, was discomforting.

During recent years our department had struggled with many tough decisions arising from the mandates of Title VI and Title IX. These laws disclosed the subtlety of discrimination and bias that had permeated our personal and professional decisions without our being aware of it. With little resistance, we had implemented equitable policies, procedures, and programs and a tranquil and peaceful atmosphere engulfed and united the faculty. But now my peace was broken by this naked man. His performance brought to the surface a deep personal bias that I had experienced as a youngster when I played Gabriel the Archangel and had to tiptoe in full plumage across the stage. Later in junior high school my best friends razzed

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82

me for volunteering to demonstrate the basic waltz step with a chair. (I had secretly hoped that we would dance with the girls.) That was my last experience with dance!

In a recent conversation with a friend whose dance company toured throughout the country I learned that a perennial problem for her company was the shortage of male dancers and instructors. She explained that, although all young children have the desire and willingness to express themselves in dance, by the fourth grade (with unbelievable suddenness) boys seem compelled to reject, at least openly, all forms of dance. This rejection grows in junior and senior high; only a few courageous boys accept the scorn of society and lay their masculinity on the line. The popular fad dances that a few boys dance despite peer pressure are, in effect, a social compromise wherein the boys, while responding to the urge to dance, engage in a rather secure form of dance that raises their status among their peers while playing a role incongruent with the American concept of masculinity.

As she described the personal experiences of the few male dancers who had performed with her company, I recalled some of the recent studies of role conflict among young girls that had been vividly brought to my attention when we had had to deal with sexual discrimination in competitive athletics. In a profession where small and large successes occur every day, I was disheartened by the female's fear of success in athletics beginning roughly at age nine and (for most females) continuing throughout their lifetime. Young girls face a traumatic dilemma—become an athletic jock and experience a societal suspicion of their femininity, or drop out of athletics, from which they receive enjoyment and a sense of accomplishment and fulfillment. I was a part of that blatant discrimination which denied females opportunities in athletics simply on the basis of their sexual identity. Recent studies of women offered no support for society's denial of women's full participation in athletics, nor any justification for excluding women from vigorous physical activity. My perception of females as dainty and fragile was false. And now, another false perception danced before me struggling for recognition and freedom.

Another leap! The dancer, with sinews beautifully defined, seemed suspended in space. My body surged with the desire to release impulses that had been

Children no longer "throw like a girl" or "run like a boy"; they throw incorrectly or run swiftly. But what does society think of a boy's performance in dance? Does a boy dance gracefully or does he dance effeminately?

restrained since boyhood. For the first time in the evening's concert I danced! Exhilaration swept over me as I joined in the performance and coacted with the dancer in aesthetic expression with no regard for outcome or approval, just the beauty of movement. For the moment I transcended my idea of masculinity.

The urge to express myself aesthetically in bodily movement was foreign to me. Like most boys in American society, I had participated in competitive athletics as a youngster simply because it was prescribed as a prerequisite for manhood. Although Little League competition was usually enjoyable, there were many times that my father broke up backyard games with impromptu coaching sessions designed to prepare us for our next game. He was so fearful of losing that I became afraid of failing the summer masculinity rite. Like my father, I accepted society's design for manhood and perpetuated the cruel myth.

With a sudden stop the dancer froze and stared trancelike at me. From behind a full faced mask his eyes held me in communication. With telepathic certainty I knew the dancer. I wanted to turn away, but his eyes penetrated and gripped my soul, which he seemed to search for acceptance of his masculinity. Abruptly, he turned away and continued his choreography while I retreated into thoughtful recollection.

How does this man endure the suspicion and ridicule that our society levels at men who pursue careers categorized as feminine? He too encountered a cruel dilemma throughout his life—pursue a career in dance and surrender manhood, or discontinue the study that offers him security, assurance, and accomplishment—qualities that our society ascribes to macho men. How can he survive when even a professor of physical education looks upon him with jaundiced eye? I too had accepted the stereotype of the American male and forbidden him to play the flute and to dance ballet. The few men who crossed the boundary were chastized and labeled irrevocably effeminate and homosexual.

I was consumed by guilt and helplessness. For, while there are many influential female proponents of equal rights for women in physical education and athletics, I doubted that there were many male champions of equal opportunities for men seeking careers in dance despite the protection of Title IX. Certainly, if such conspicuous discrimination and prejudice were eradicated, it should be under the leadership of the physical education profession where scientists, philosophers, and artists are explaining and expanding the knowledge of human movement—knowledge that should enable us to establish learning environments and teaching strategies free of sexual bias that distorts attitudes and narrows experiences of children. It seemed clear that the scarcity of research on the physical activities of women was in part the basis of my profession's cautious and limited programming for girls that, in effect, left them generally weak and inept in even basic forms of movement and sport skills. Now, as though armed with the wisdom of Solomon, physical educators have made swift and equitable provisions regardless of sexual identity. Children no longer "throw like a girl" or "run like a boy." They throw incorrectly or run swiftly.

But what does a society think of a boy's performance in dance? Does a boy dance gracefully or does he dance effeminately? In a society where his performance in physical activity is measured quantifiably, man has received little encouragement to express himself aesthetically in movement. There are few Bannisters in the athletic world who run with an awareness of self and universe that produces harmony with nature and satisfaction from a race run well regardless of victory or defeat. While it may be unproductive and therefore unlikely for the athlete, male or female, to strive for aesthetic expression, such expression is the essence of dance. And in dance, where performance is motivated by intrinsic satisfaction, a young man without orientation to creative, spontaneous expression stands barren and ignorant of his own body. With no apparent alternative, he shamefully rejects his bodily impulses to become the ultimate athlete.

Applause broke my introspection. I stood and joined the audience in unrestrained acknowledgement of the young man's performance. Unmasked, he walked forward and smiled with obvious satisfaction and appreciation. I wanted to reached out and touch him, for my chains, too, were broken.

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DANCE AND MEN PHYSICAL EDUCATORS

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Dance that can emerge from classroom experiences is plentiful, as illustrated by the Doze and the other vignettes in this feature. Correlating classroom happenings into meaningful dance experiences can be done with work on transportation, migration of birds, community helpers, hats, World Series, weather and seasons, Olympics, folklore, states and counties—indeed, with any unit of study.

Dance as a correlative activity is one thing, but to make dance a vital part of physical education and the total curriculum is another. We need the courage to begin taking a hard look at the things held sacred in physical education programs. We will agree that working with children in physical education can be a relatively easy task, if we perform in the traditional American sports-oriented program, beginning as early as possible to ready another generation for sports, and repeating the same program year in and year out. But can we justify physical education by developing for later athletics several highly skilled children in each class of 25 to 30? Can we continue to convince administrators of the need for more time for physical education when we are not reaching all children?

We need to demonstrate what a truly meaningful physical education program should be and the important part dance contributes to the overall program. Men teachers can no longer say that "boys hate dance." Do they really hate dance or shall we restate the question, "Who is it who hates dance?" As physical educators, we need to do some in-depth soul-searching. Possibly one reason why we have avoided dance is that we have never been exposed to the powerful masculine, virile kinds of dance. We are still embued with the 19th century approach and refuse to put dance in its proper perspective for boys.

We men teachers have long been embarrassed by our lack of skill. Much of our dance exposure was a poor experience which did not appeal to our male image and, as a result, we have embraced the idea of nurturing the athlete, leaving no time for movement-related activities. We can no longer continue to believe that all expressive experiences in movement belong strictly in the women's sphere. It is important for us to revitalize our dance background and convince administrators that the only reason dance has been primarily taught by the women was because we men had failed to properly prepare ourselves.

It is important that we re-acquaint ourselves with children and study what it means to have dance experience threading through all physical education activities (K-12th grade). Dance is body talk—a means of communication and of creative expression for one's feelings for his fellow man and his way of life; it provides enjoyment and sensuous pleasure, a means to emotional release, a healthy form of exercise; it develops control, poise, and balance and affords numerous opportunities to respond to music through movement.

Be courageous. Give boys meaningful dance experiences.

85

DANCE POWER

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People to whom dance is "natural"—women, blacks, some foreigners, and sinners—have more or less accepted its societal valuations. They have carried on, sometimes with a few suspicious others, in the darkness of segregated gyms, ghettos, clubs, lofts, and other locations unworthy of public light, never mind recognition and respect. As consciousness is raised, as worthiness and rights are discovered, certainly there will be some who see the connection of all this about dance to their own status and potential cultural power.

If uppity women and blacks would unite, not only for their rights to enter the "already gooder than good" sports world that crystallizes the way of life known as masculine and American, but for their rights to value and to affect others with what has been their native indulgence, the dance—things might really look up. It is great that we, the downtrodden, are learning to overcome our enculturation into impotence and are beginning to aggress and compete—hopefully, with some modification of style. "You've come a long way, baby," but it doesn't mean much in terms of a desirable culture as long as cooperative and creative enterprises like dance remain third class. When will it be said, "You've come a long way, brother," and mean that it's terrific that a guy is more graceful or sensitive?

Current definitions are spurious, and they confirm the ridiculous. The "woman" in sport is "masculine." The "man" in dance is "feminine." Furthermore, man is more important than woman; white is more important than black; and sport is more important than dance. The important people make important choices, and the consequences of these are threatening—it is easiest to be a black female athlete and most difficult to be a white male dancer.

The neglect and resistance to dance in schools is no casual oversight, though it may be less than conscious. Da[illegible] could be a revolutionizing influe[illegible] it ever broke the bounds of it[illegible] departmentalization in either [illegible] ical education or occasi[illegible] studies. Dance has been [illegible] an effe[illegible]ive decay pre[illegible]erprise tha[illegible] be of si[illegible]alue when use[illegible] con[illegible] applied program of[illegible]e and regular professional [illegible]

For th[illegible] danger, it is probably only fair [illegible]ssue some warnings.

Beware: Dance may jeopardize the normal development of males. If you think we should uphold a single definition of "male" that precludes expressive confidence and sensitivity to self, others, and the social and environmental ecology relevant to the aggressive pursuit of goals, then keep your sons out of dance and the arts. Achievement doesn't count for anything anyway in these domains.

Beware: Dance might alter our concerns for reading, writing, and arithmetic, not to mention an agreeable version of history. If you think the symbols of the written word and numbers represent the only worthy communication systems or cultural achievements, and that the only appropriate way to learn them is by the exclusive application of those same systems despite the values, backgrounds, or modal preferences of either individuals or ethnic groups, then rule out dance. When one is trying to overcome differences, it is clearly better to fight longer and harder than to respect the possible validity of the resistance.

Beware: Dance might encourage bodily display, physical feelings, and an approach that considers human well being. If you think bodies should best remain mysterious sources of unresolved tension, guilt-ridden pleasure, or psychopathic mutilation, then keep the lid on dance. Bodily repression must be preserved in order to harness the body's power for work and war.

Dance is obviously not one pure thing. Dance and all the arts, like sport, can operate in a multitude of social frameworks, which include those that tend to overwhelm individual integrity and process. Dance can both be and promote a range of being and doing. Dance at this time, however, has the potential for establishing its own values as it becomes more institutionalized. The milieu of sport can be modified in small ways, but there are more possibilities for the dance milieu to be created. We in dance must say, "Dance is beautiful," but we must also find ways to influence society and ease it into more satisfying definitions of worth, propriety, and interaction.

Beware: The process has already begun.

dance

IN THE URBAN SCHOOL

JOAN KARFF

Dance, for all children, is a means of self-expression, creativity, and, not least, good, healthy exercise. Dance for the ghetto child greatly in need of supplementary teaching devices has a multitude of fringe benefits of which the sensitive public school teacher must be aware. By "dance," we mean both a disciplined technique and that guided exploration into the world of movement by which the young child learns to utilize his imagination. "Dance" in a general sense may be defined as an intelligent combination of movements performed with some amount of physical awareness and ability.

The city school teacher who presents dance both to inspire creativity and to develop physical fitness will be offering a great number of advantages in an enjoyable way. The teacher who uses recess time wisely can turn an often unstructured, wild play period into a beneficial learning experience.

Creativity does not spring forth spontaneously. It must be encouraged, nurtured, and developed. Simply telling a group of children to "get up and dance" brings little or no results. This is especially true of the underprivileged child who, living in an overpopulated, overcrowded household, has repeatedly been told to "sit still," "don't jump around," "behave and watch TV." Where many siblings vie for attention, a harried mother has little time, energy, or even physical space to allow the creative outpourings of one. The school, then, becomes the place where a much "sat upon" youngster can be rewarded for simply being himself. In that important physical education time, the child can do what he wants in a guided but not governed way. He can cease memorizing spelling combinations or mathematical formulations. He can make up his own way of running, leaping, or jumping. And he can be free from the stigma of error and failure. He will be right solely by performing something that is exclusively his.

That creative games instill a great measure of self-respect and dignity in the individual child is obvious. To tell Sarah Mae that the "bird" she has created is the loveliest you have seen will help give Sarah Mae the incentive to be not only a better dancer but better in all areas of her achievement. When Sarah Mae can gain confidence in moving beautifully like a bird, she will be that much more sure of herself when speaking up in other parts of her class work.

Joan Karff, who now teaches dance education at Pestalozzi Froebel Teachers College in Chicago, has taught youngsters at an after school center in the South Side.

Dance enhances one's self-image not only in the act of creativity but in the performance of movement itself. The very physical presence of a good dancer says something. A dancer does not slouch, shuffle, or move apathetically. Each action suggests strength, direction, and a certain amount of pride. The dancer moves toward a place as if he *wants* to get there; he moves with a clarity born of an inner sense of aristocracy. The noble bearing of the dancer can become a model for the ghetto child as he struggles to develop an image of himself. The teacher who can help a child to stand straighter, walk with dignity, and move with graceful strength has contributed psychologically as well as physically.

The discipline involved in teaching dance technique is important not only in encouraging a more noble self-image but in the intrinsic value of discipline itself. Discipline is not the opposite of creativity, it is the foundation of it. The truly creative artist works not from haphazard impulse but from a controlled and well-trained application of his skill. On the child's level this is no less true.

By dividing each dance period into two more or less equal sessions of disciplined technique and creative self-expression, the teacher will manage to develop simultaneously the complementary attributes of control and freedom. There is no better channel than that of dance technique for instilling attitude of diligence. Exercise can be fun, competitive, and challenging, and when the goal of each exercise is to have it done correctly, the imaginative teacher can very successfully teach the art of discipline. How an arm is lifted, how one changes direction, and how one stretches forward are all important. A back that is supposed to be straight, doesn't have a curve in it. A foot that is supposed to be pointed, isn't even partially flexed. Exercise in this framework is both a means to physical fitness and a way of demonstrating controlled line and intelligible form. It is not just movement; it is movement with a discernible purpose.

Discipline and creativity, the foundations of dance, are the ends most necessary to be pursued. There are also other benefits to be reaped by a knowledgeable presentation of dance in the ghetto school.

The act of exploring space is a basic aspect of dance. To the ghetto child, for whom space is often at a premium, this project is even more important. The child who is constantly confronted with an overcrowded room, bus, or playground may only rarely, if ever, get to experience the freedom of large and open space. The teacher should take advantage of gymnasium and playground to give each individual child a chance to run, leap, and dance without being pushed, bumped, or driven into a wall. This may only be accomplished by having the other members of the class hug the edges of the room until it's their time to become the "bird out of the cage," or the "rocket taking off." But movement of such freedom should be experienced.

To teach dance as a natural, emotional response is no less important. To structure the instinctive jump for joy or angry stomp is a valuable project. Story plays suitable to the context and age level of the group can elicit actions of anger, joy, fear, and loneliness. The teacher can utilize school experiences in his story plays which will allow an actual response to a true situation. "How did you feel, Alan," he might ask, "when Gregory grabbed away your new pencil?" And, "Show me the way you felt today, Deborah, when you got your first A in spelling?" This "letting go," this individual act of self-expression, is a basic need of every child but most essential to those whose identity is not nurtured or encouraged at home.

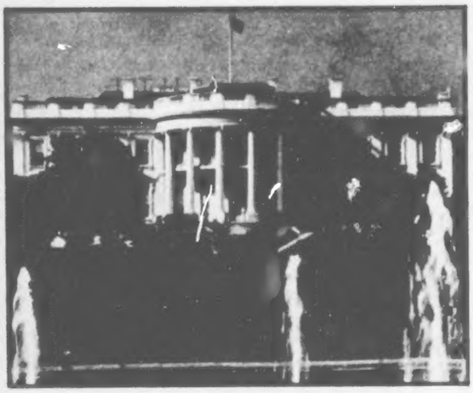
The purely aesthetic side of dance is another meaningful goal to be pursued. The creation of design, form, and structure through movement becomes the task. To let your students "choreograph" a painting in movement or "dance out" an idea is to teach them something about the beauty of design they will not have realized before. By being an actual physical part of the structure, a child can feel pride and satisfaction.

Dance as an educational tool can be applied to almost any aspect of the elementary school curriculum. A teacher can easily carry over a social studies, mathematics, or reading project into the physical education time and devise a creative and enjoyable experience based on the desired goals. To teach about a farm by having young children waddle like a duck or prance like a horse is an obvious example. But it is also possible to have children take five leaps across the room if they know the answer to three plus two or spell j-u-m-p as they jump. To give a happy atmosphere to a necessary learning task is a fringe benefit of correlating dance with basic school lessons. This device, usable anywhere, is all the more important in a classroom where children may be unruly, hard to teach, and in need of constant variety to maintain attention.

In summary, dance when employed as a means of creativity and a tool of discipline can be a useful part of the urban school curriculum. Children who are striving to establish a meaningful identity can be guided toward a stronger and nobler self-image under the imaginative guidance of one teaching dance. Freedom of expression can be nurtured by "jumping like a kangaroo" or "melting like an ice cube." Discipline can be gained by leaping with straight legs or being exact about keeping the beat. Dance is a natural response, it is fun. It must be taught with the sensitive awareness that it can be an important pillar of a child's growth and development.

Chapter IV

DANCE IN THE EDUCATIONAL PROCESS



WEDNESDAY at the WHITE HOUSE

The National Dance Association presents the case for dance education

MARGARET MAINS, past president of the National Dance Association, is director of dance at the University of Wyoming, Laramie, Wyoming 82701. As president of NDA she attended a "Wednesday at the White House" meeting focusing on the arts in education in September 1976. The meeting was sponsored by the White House Office of Public Liaison in cooperation with the National Art Education Association, American Theatre Association, National Dance Association, Music Educators National Conference, and the Education Division of the Department of Health, Education, and Welfare. This article is the dance perspective as presented at the White House meeting.

It is encouraging for me, a person who has devoted many years to one particular area of art education, to be present on an occasion such as this which is designed to stimulate and encourage something in which I so strongly believe. It is only through including art as a direct and integral part of every person's education that we can get its practice and appreciation into the fabric of our lives.

There are many signs that the arts are appreciated by our young people from the legends printed on their tee shirts, such as "you gotta have art," or "come on in, the arts are fine," to the increased registration in arts classes in institutions. And dance, the art form that I teach, is basic to human life. It is as old as prehistoric cave drawings—we can only guess at some of its early manifestations in religious ritual—and yet it is still a vital force in human development and communication.

Human movement takes many forms and is present in our every endeavor. It is so much a part of ourselves and our lives that we tend to forget that in certain manifestations it is also an art form. In 1976 we have had an opportunity to see highly trained, creative individuals practice varieties of movement in athletic events during the Olympic Games. We have seen young men and women coached in a movement experience allied to dance—gymnastics—perform unbelievable feats of precision and then present a creative experience in free exercise. Dance is the logical extension into the arts of these movement forms.

It is the goal of the National Dance Association to make dance a part of every individual's experience from early childhood to old age. Through dance, we offer everybody opportunities for self-expression and aesthetic development. To quote from one of the pioneers of dance in education, Ruth Murray, professor emeritus at Wayne State University, dance, "which teachers have for so long taken for granted, or even tended to suppress except in its most limited and functional forms in the classroom or the playing space, is the cheapest and most available material to use for creative experiences."

Taking part in art programs generally, and in dance in particular, is a beneficial experience for children on many levels. Through dance, youngsters develop a positive self-concept; through engaging in the creative process they learn to know themselves—the senses are educated and feelings are objectified; the learning process becomes a personal matter, it is individualized.

Dance, together with the other arts, is a part of our heritage and, when it is included in education, benefits accrue not only to the individual child but to the whole climate of the school and to society as a whole. The arts experience, however expressed, acts as a positive counterpoint to the pressures of change, to the frequently fragmented job experience.

In common with my colleagues, I recognize that the economic distress of many school systems and decreasing enrollments in schools, which make it more difficult to hire well qualified arts educators, create problems in the expansion of arts education. In addition, arts educators have a regrettable tendency to isolate themselves from the mainstream of school life; that fact, coupled with the ignorance and indifference of many parents and others, fosters the idea that education in the creative arts is a frill—not a basic part of a well rounded person's education.

But in spite of these problems we are encouraged by all the signs of progress we have been offered through the Alliance for Arts Education, the Arts Advocacy Project, and such opportunities as we are granted today to plead our cause. We were also encouraged by the arts education amendment to the Arts and Humanities Bill, S. 3440, and urge that future education legislation be framed in such a manner that it encourages all forms of arts education, in-service education for teachers, and education programs for the general public in order that they may appreciate the values to the whole personality and the body politic of art education.

In the art area that I represent, examples of good programs may be seen in many schools and school systems. Among these programs are those at East High School, Salt Lake City, Utah (instructor: Connie Jo Hepworth); New Trier High School, Winnetka, Illinois (principal: Ralph McGee); and George Washington High School, Denver, Colorado (instructor: Joan Brown). Schools in Detroit, Michigan and Orlando, Florida also afford art experiences for individual growth.

We of the National Dance Association defend the place of arts as an integrated part of the curriculum in education on the basis of the contributions they make to the development of well rounded, self-confident human beings.

Education for a Dynamic Lifestyle

The dynamics of dance have been the wellspring of significant activity throughout the history of human effort. We have used dance forms as a means of expression, as an emotional outlet, even for cathartic release of energy. To dance is to experience life to its fullest.

It is appropriate that the Alliance supports the educational aspects of dance in our culture, for dance epitomizes our subscription to the art and science of human movement. The self-actualizing opportunities provided by dance may be the basis for performance, even as they are used for individual awareness. Whatever the purpose of the dance form, the process is the same—learning about self through movement.

We have watched children respond to rhythms; we have seen young people struggle to perfect their coordination skills; we have noted adults using expressive patterns of body language. We have seen dance as a dynamic lifestyle. It is a behavior which abets the pronouncement of self and fosters communication with one's environment.

It is increasingly apparent that dance must produce educators—men and women capable of making the dance experience an integrated and whole component of the larger educational adventure. Dance as a performing art form is but a small segment of dance as a dynamic lifestyle.

This new band of dance educators must insist that the dance world find patterns of administrative operation which are compatible with the goals described. It seems inappropriate for dance educators to seek organizational formats which cater to the fine arts and drama. The logical place to administer and organize dance is as a viable entity of the area of knowledge called physical education. Both dance educators and sport educators can touch hands in this arena of human movement. To ensure that this is an honest interface, it will be necessary for departments and schools of health and physical education to add dance to their titles—a phenomenon already under way.

It will also be necessary for the new band of dance educators to acknowledge the artistry and expression found in gymnastics, sport, and aquatics. The dancers world can not be apart from these movement forms; it must be a part of the whole world of human movement.

It is also essential that the world of dance educators end its almost all-female pattern and seek to identify young males who are interested in the educational aspects of dance. Many male performers have become teachers, but the males who are committed to dance education as a goal rather than an afterthought are few. It will be necessary for the dance group within the Alliance to be attentive to this factor of limitation. Title IX can be a meaningful lever for male dancers, even as it has been for female athletes.

It is significant that dance educators have been almost oblivious to the needs of the elderly, even as have teachers of sport education and gymnastics. The seniors among us enjoy dance as much as the juniors and the experience can help augment a dynamic lifestyle. Dance studio owners have recognized this. It is time for all dance educators to become alert to the needs of our older citizens. Children may be our future, but the elderly are our models for that future.

There is every indication that dance will continue to be the essential activity form it has always been. There is increasing evidence that a new band of dance educators is being organized—men and women attentive to the place of dance in the total education process. Best of all, there is proof positive that dance is the format of a dynamic lifestyle. The Alliance is committed to its part in such a venture.

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Dance Is Affective and Therefore Effective Education

MARY ELLA MONTAGUE is chairman of the Department of Health and Physical Education for Women, Sam Houston State University, Huntsville, Texas. She is professor and director of dance.

Since I regard the effort to write for publication as probably one of the most courageous things a human being can do, I approach the task with some apprehension, but as a dance educator I work in a discipline that demands constant self-encounters where one is challenged and often impelled to externalize the internal in movement forms which are significant to the creator and the perceiver. I must try then to briefly articulate and affirm verbally some of the courage that I see lived every day by aspiring dance students and their dedicated teachers. In this way perhaps I can convey a little of the joy, the wonder, and the glory to be found in dance education.

Dance as a member of the educational spectrum has as much or more to contribute to self-knowledge, self-realization, and/or self-actualization as any other medium. Further, it is appropriate for human beings at any age, of any race, and at any stage of development. It meets the rather severe criteria set up for quality education by a writer such as Charles Silberman *(Crisis in the Classroom)*, who believes that schools must strike a balance between programs which are concerned with "individual growth and fulfillment and those concerned with the transmission of specific skills, intellectual disciplines, and bodies of knowledge." It is his view that the cognitive and the affective behaviors of human beings are equally important and that if the scales have to be tipped in either direction, they should be tipped toward the affective domain, at least for the present.

And this is where dance has one of its strongest potentials, to release human feeling in ways which are significant to the doer, enabling him to make a personal statement of what "life feels like." I have seen many dance studies which seemed to be such statements.

A teen-aged black girl whose mini-dance involved fluttering, tremulous, tentative steps in many directions, her eyes always down; a second section of expanded movements, strong—sure—confident—proud. As she finished, she said, "the first part is what I am; the second part is what I would like to be." (And I, a teacher, can only think how good it is for everyone to know what he is and what he would like to be.)

Another example: A boy six years of age who moved about with sharp, thrusting, angular movements. When he had finished, he said, "That's my idea of what a bramble bush is like."

Still another example: A college man twenty-four years of age who had studied dance seriously for about two years and who was extremely interested in choreography. In his first effort to compose a concert piece, he succeeded in formalizing a rather lovely, fragile five minute dance for six dancers. He was unable to verbalize its theme and had no idea of what to title it. Finally he said, "It's about what I think life could be like if people would stop hurting each other."

And so it goes. Teachers of dance help students turn some new movement corner and come face to face with the marvelous every day. They themselves are trying to be choreographers, technicians, and artist-educators. At the college level, they are responsible for classes in technique, composition, improvisation, philosophy, and notation; responsible for the choreography for the dance concert, the musical and the opera at levels they can accept; responsible for the critique of their students' work in such a way as to excite a determination to acquire more skill, more ideas, and more dance lore. Indeed this does demand the "divine normal" as described by Martha Graham. The public school dance educator, who has similar responsibilities of varying gradations at the nursery, elementary, and secondary levels, teaches students to release their humanness, their feeling selves, their play-art drives in movement forms which are significant.

What about the students? I have never seen students more willing to be committed to the "examined life." The fact that they distrust some of the old patterns and some of the old values, to which other generations may have given lip-service but never the human heart, only makes me respect them more. When a college girl says, "I sit in the forest and listen to the silence," I affirm her openness to experience. When a young man from Haiti says, "I want to stand in the rain and lift my face to it so that I'll know what heaven's weeping tastes like in the United States," I cherish his curiosity. I honor the look of satisfaction on the faces of all who walk barefoot to feel the texture of cement, the grains of sand, or the velvet of clover with the soles of their feet. I am overcome when I see one human being sense or touch or relate thoughtfully and caringly in some way with another human being.

Surely there is no lack of the human potential to experience feeling. But it takes courage on the part of students and teachers to deal with non-quantifiable subject matter. It takes courage to be accessible to one's feelings, especially when so much about us tends to dehumanize, to negate the personal. Doris Humphrey's "fact and right angle" are all too true. I salute dance educators who help students find meaning in "what life feels like," who structure experiences which ask students to sort out impressions and sensations by first internalizing them and then externalizing them in movements that matter.

Every teacher *wants* to evoke joy in learning, a sense of wonder, and excitement about what is and what is not. The dance teacher *has* to do this. I say to all of us: it is now time to do that which we can do and one of the things we can do best is to be effective teachers of affective education.

Plugged In—Switched On

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Promotion of the arts, specifically dance, is one of the greatest tasks bestowed upon today's educators working in the area of the arts. The lack of emphasis on understanding the importance of the arts to society is a major problem in present public school art programs. Without this understanding the general public continues to associate art with the rich, the famous, and the talented. As dance educators we need to grasp the meaning of the television commercial sponsored by the National Endowment for the Arts which says, "Without the arts, where would man be? Up a tree." Our product, which is one of man's significant interpretations of the society in which he lives, needs to be sold to everyone and not just a selected few. It is the responsibility of the educator to make art a manifestation of a life force rather than a frill for those who can afford and indulge in the fine arts.

Recently the State of North Carolina held its first statewide dance conference, which involved anyone interested in dance and in promoting dance within the state. A conglomeration of individuals attended the meetings—some interested in commercial enterprises, others in preparing dance educators, and still others involved with dance at the public school level. Each person had his specific problems and concerns, but basically everyone had the same goal—how to plug the public into dance. The main circuit of the electricity to generate dance enthusiasm seems to be within the switchbox of the public schools. Our job as dance educators is to plug our product into these students.

Educational television and films along with many other scientific and technological advances have brought great prosperity to the public, which in turn develops educational and cultural achievement. Modern educators have implemented numerous innovative courses and curriculum revisions; however, the study of the arts as the basis of communication and as the visible and audible history of civilization has been sadly neglected in American elementary and secondary schools. One of the main reasons for this neglect is lack of financial support. Art cannot be manufactured, it has to be invented; therefore art doesn't pay the public in terms of materialist products—in fact, it costs. Historically the periods of time when the various arts had the greatest significance were those eras when art was subsidized by the heads of government. Martin Ries, assistant director of the Hudson River Museum in Yonkers, New York, emphasizes the involvement of past rulers in the arts when he states, "From the Pharaohs of Egypt, the Hellenic priests and tyrants of Athens, to the Medicis of Florence, the Popes of Rome, the Bourbon kings, and Napoleon, support and endowment have made great art."[1] In order to produce great art which may be somewhat burdensome to society financially, dedicated artists as well as knowledgeable audiences are essential. Public school administrators and boards of education must have an understanding of the arts to realize that art goes to the deepest roots of our existence. The realization of the need and value of art comes only through exposure to sound educational programs in the arts.

The majority of the art oriented classes currently taught in the public schools are primarily concerned with technical training, which often promotes the artistically gifted students and may discourage the not so talented child. Dance, the mother of the arts, if taught at all is usually a cursory study of technique with limited creativity and dance history added *only* to try to interest the "non-dancer" student. Dance education can become more meaningful to all students if understanding history and the present is emphasized and if the relationship of the individual to his environment is approached. Through the study of the arts the student can better relate to his world and better interpret the teachings of political history. The history of modern dance itself is as American as Mark Twain and apple pie! The perseverance shown by the early fathers and mothers of modern dance provides the historian with another example of the American pioneering achievements. With today's trend toward the humanities approach in education, the arts must be emphasized and therefore become more important as a means of understanding past and present societies as well as understanding oneself.

Some of the aims of the various art programs—a fuller understanding of the arts by the general public as well as a greater participation in the arts—can best be attained through courses offered as a combination of art forms where each student has the chance to observe, create, and criticize not only his own work in many forms, but the works of famous artists throughout history who have also expressed themselves through the arts. Students who have read the play *Raisin in the Sun,* who have studied the music of *Porgy and Bess,* and who have moved their bodies to the rhythms of early American jazz or witnessed Alvin Ailey's *Revelations* have an understanding of a segment of United States history which they will not be able to forget.

How are finances obtained for the continuation and the advancement of dance programs? Simply, or perhaps not so simply by plugging the students into the main circuit! Switched-on students will advertise our product for us through their enthusiasm, demonstrated by their involvement. The interest that students show in any area of education provides a basis upon which administrators judge the value of that activity. The following ideas may enhance already existing dance programs or they may give educators insight for beginning new programs in dance:

A new approach to dance education which relates dance as an art form to society, both past and present, may offer the student a better understanding of himself within his environment. Dance is more than technique; it is an important aspect of our cultural development.

Emphasize the relationship of all the arts—relating one art medium to others, relating the arts to the history of society, and relating the study of the arts to today's world. Specific areas of the arts may be enlarged upon if emphasis is needed in a particular field or time period. The arts will always be a part of society; they have evolved with man.

The study of dance technique can be motivated by a purpose such as a senior class play, a talent show, or a visitation of a guest artist. A motivating device can promote the students to work toward a tangible end product, which often does not exist in the usual technique class.

The purpose of these suggestions is not to eliminate the dance technique class, nor are they intended to discolor the importance of studying dance as a means of movement—an end product within itself. However, they are intended for the educator who wants to generate some electricity by plugging dance into the switchbox of the public school curriculum. Dance is more than technique; it can be a part of each individual's life and it *is* a vital part of society's history. ☐

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[1] Gregory Battcock, ed. *The New Art* (New York: E. P. Dutton and Company, Inc., 1966), p. 252.

Love—Can Be Taught in Dance

KIRBY TODD is an instructor in physical education at Illinois State University, Normal, Illinois, and the current Midwest District Dance Chairman.

Strikes, unrest, destruction of property, and violence are school conditions we live with at the present time. Can movement education, with a special magic ingredient of Love, be used effectively as a counter-revolutionary measure? My answer is a resounding *"yes!"*

In 1952, Bob Osgood, from Los Angeles, editor of the largest square dance magazine in the United States, *Sets In Order*, visited one of our community dances in Illinois. "One thing about square dancing," Bob told us, "is that you can't go dancing like this"—then he held up clenched fists. "You go square dancing like this," and he held open his out-stretched hands to his neighbors with a broad grin.

Between semesters in January 1969, I taught an interim course in "Dance for 20th Century Man" at Tarkio College in Missouri. At the end of two weeks, the class members, most of them physical education majors (and the men were football and basketball players) were asked to hand in a single word describing what this course was all about. The answers poured in: self-discipline, brotherhood, peace, friendship, involvement, joy, and love. The word "dance" never appeared once!

At Illinois State University, "Shufflin' Shoes," the square dance club open to all, is one of the largest organizations on the 13,000-student campus. Every Wednesday night from 7:00 to 8:30, there is continuous dancing with no sit-downs, no rest breaks. One rigorous dance after another is spun on the turn-table in rapid succession: Grand March, mixers, rounds, contras, squares. At the end is an absolutely wild Doudlebska Polka that has to be danced to avoid being crushed. A young man came up to me panting, at the close of one evening, with this observation: "You know, I don't believe anyone would want to go out from one of these parties and press his foot to the floor-board!" In other words, speed in an auto is often the result of pent-up frustrations, angers, rages, moods.

Movement education, through dance, can be a powerful force to "calm the savage beast." As soon as a child can walk, it is his natural and sacred right to dance. It is built in his race-stream from the earliest beginnings of man's appearance in history. Especially men and boys should dance to assert aggressiveness, masculinity, physical prowess, dominance, leadership.

In grades K-6, creative dance is a source of joy and freedom to move. But also, for the sake of the child's mental growth, as well as social and physical growth, each grade should be taught structured, sustained dances to establish left-right disciplines, teamship partnership, rhythms, agility. Singing games and international folk dances with their rich background in beautiful music and ancient and honored patterns of movement are keys to developing better students and athletes.

In grades 7-12, square, round, contra, and ballroom dances follow in logical sequence. In Lloyd Shaw's famous Cheyenne Mountain School near Colorado Springs, for 35 years the children were exposed to dance every single year, K-12. It was as ordinary as going to the cafeteria. What is extraordinary is to survey the graduates of that small school 20 years later and to find nuclear physicists, college presidents and professors, writers, professional men, army career men, and the current governor of Colorado among those in their midst. The ratio of individuals attaining a high degree of success is far in excess to schools of comparable size.

How is "love" taught in dance, then? It slips in day by day. The teacher must be highly trained in dance skills, yet disciplined in a philosophy of "Keep it simple; keep it folk."

In American dance, the teacher should exude his own love and enthusiasm for the activity. It is a recreational dance, a dance for the participation of all ages, our national dance. The teacher should be able to call his own squares from the microphone; he should know the dances—mixers, rounds, contras—without the use of the "idiot" sheet. These dances should be filed in his head. He should teach with humor; be willing to break down and laugh with the class. The infectious spirit of joy should be in his voice. Yet he should know the border line between fun and "goofing off" and firmly eliminate dangerous horseplay with dispatch.

Love cannot be taught in an improper environment. The spirit of fellowship cannot flourish in a dirty, dingy room or in a gymnasium with poor acoustics and locker room smells. New paint, bright lights, good records that are well-recorded (not scratchy), and good sound equipment with tempo speed control are factors leading to effective dance teaching. Proper ventilation and a floor that is neither too sticky nor too slick are facility features superior teachers must insist on.

Children in any age group should not have to dance with members of the same sex. Boys and girls should dance together in a wholesome, healthy way, and the bonus of social adjustment is perfectly obvious.

Future teachers in training in physical education, dance, music, elementary education, special education—both men and women—should have ample opportunity in class or club work at the university to teach and call dances for classes and groups. They also have the right to be evaluated by their supervisor on clarity, command, and rhythm. They need to be checked on personal mannerisms or nervous gestures that inhibit effective presentation of teaching materials. They should not be allowed to leave the university campus without thorough teaching laboratory experience in rhythms and dance. Their future pupils in the public school should not be guinea pigs for them to practice on.

Through dance, children are trained at an early age to take hold of hands with everybody—regardless of age, race, color, size. They can learn to respect and work with each other without discrimination. Love doesn't magically appear overnight, and it will elude the searcher like quicksilver. But hard work, self-forgetfulness, and selection of active, vigorous dance materials will make a class, or a group, suddenly discover they have a kindred feeling of friendship and affection for each other.

Repetition of Temporal Experiences

DOLORES M. PLUNK, assistant professor at Central Missouri State College in Warrensburg, has used television facilities of the CMSC Instructional Resource Center for five years to provide dance experiences in the professional preparation of men and women physical education majors. She is currently president of the Missouri AHPER, dance chairman for the Central District of AAHPER, and chairman of AAHPER's Ruth Whitney Jones Dance Loan Fund.

Dancers create ideas and qualities of movement which are a fleeting temporal experience. In the past, films have been used to retain the works of famous dancers, but this is an expensive process. Through the use of videotapes, however, it is possible to provide a feasible repetition of temporal experiences in dance. The principle of replay of dance movements is especially valuable in an educational setting.

Closed circuit television is beginning to be used now in schools. Today's college students—tomorrow's public school teachers—will find television equipment available to them. The professional preparation program should prepare these students for utilizing this equipment to provide more challenging and meaningful situations in which children can learn.

Although the emphasis in the dance program at the secondary level is on modern dance, the teacher preparation program should also provide learning situations in folk dance, ballroom dance, and creative dance for children. Additional areas which may be explored by college students are free exercise routines, modern gymnastics routines, jazz dance, ballet, tap dance, and dance for the handicapped.

Students need to have practice in how to use television in the following ways: (1) to assist the teacher in presenting dance lessons; (2) to prepare dance lessons which are taped and evaluated; (3) to evaluate dance lessons taught in a pre-student teaching situation to primary school children, middle school children, secondary school students, handicapped children, or college students enrolled in dance classes; and (4) to utilize television as a means of correcting the movements of dancers as well as the choreography created by the students.

Television, the assistant teacher. Quality videotapes covering several areas of dance should be prepared by the dance teacher in the professional preparation program. These videotapes are reviewed by the class, discussed, and utilized for the future presentation of a lesson to other class members. To accomplish this goal the students are divided into small groups. Each student takes a turn within his group as the teacher who instructs with the assistance of the television lesson. Groups of three or four subjects provide each student with the opportunity to instruct a lesson with his choice of content and participate as a subject in two or three additional lessons. Small groups which utilize several monitors in a gymnasium make optimum use of the class time. Following the lesson, time is allowed for a buzz session in which class members who participated as subjects discuss the lesson with the student who made the presentation. Included in the discussion are the presentation and the methodology in addition to the full utilization of the television as an assistant.

Preparing tapes. To assist teachers with extremely large classes the preparation of lessons on television provides verbal instructions and demonstration. This allows the teacher to circulate among the students to make individual corrections. To learn how to prepare either an instructional or educational videotape, each student chooses an area in dance and develops a 5- to 15-minute lesson. After the videotaping, the professor and the students constructively evaluate the videotape stating the strong points of the lesson, how the lesson could be improved, and how to strengthen the technical aspects of the taping. Following this evaluation, the student incorporates these suggestions into the lesson plan and retapes the material. The student should receive from the professor a written evaluation of the second taping.

Pre-student teaching. In preparing future teachers, pre-student teaching in dance is recommended. If primary, middle, secondary, or special education classes are available, it is feasible for future teachers to be guided in preparing lessons and teaching children a minimum of once a week for one semester. Non-major college dance classes are an alternative. Each lesson should be videotaped so the student can observe his presentation and the responsiveness of the children. The professor also views the videotapes with comments on the strong points of the lesson and suggestions in areas which need improvement.

Perfecting dancers and dances. Most dance classes are conducted in the gymnasium without mirrors; therefore television is an excellent means of recording and playing back the movements so that the dancers can see themselves. Often a student is not aware that a toe really is not pointed, a leg is bent when it should be straight, the arms lack strength and appear to droop, or a group is not in harmony. Verbal corrections, and even mirror corrections, do not impress the student dancers to the extent that a playback of a videotape does.

Student choreography can more easily be evaluated when recorded on videotape. It is a better learning situation when a piece of choreography can be replayed several times for a more comprehensive analysis by the teacher and the student choreographer.

Equipment

The most feasible piece of television equipment for schools is the portable camera and monitor which are compact and light enough for one person to carry. On the camera is a small playback which may be seen by one or two individuals simultaneously. A monitor is desirable as a playback for three or more observers. Some institutions of higher education provide equipment and an operator from the instructional resource center; other school systems furnish equipment within the physical education or dance department which is operated by members of the faculty. Operation of the camera is not difficult if one reads the directions carefully and has instruction in the care of the equipment. These cameras use the less refined and inexpensive one-half inch tape which is adequate for the purposes discussed here.

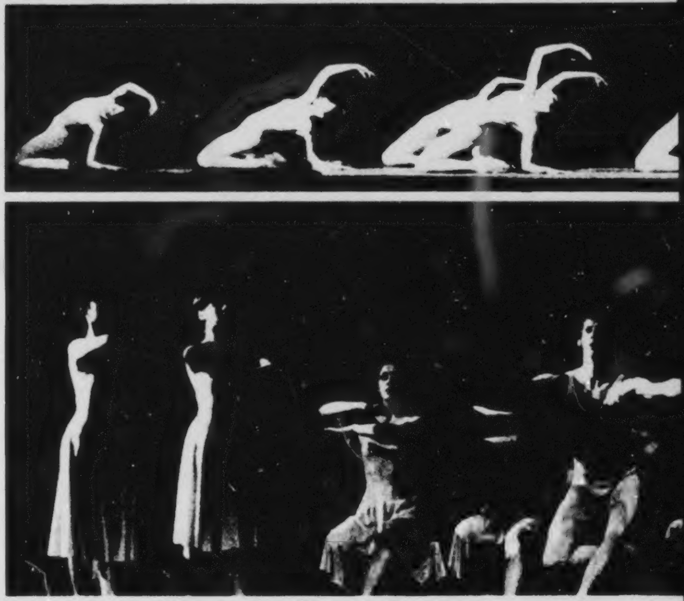
A company well known for its portable television cameras is now producing a color videocassette system. This compact videocassette will record up to sixty minutes of color audiovisual programming. The videocassette is inserted into the player which is connected by a single cable hook-up to any standard television set—color or black and white. This is a revolutionary method of recording and storing information which will result in more economical productions via television.

Teaching with the assistance of television is exciting and challenging. The development of television lessons encourages creativity by the teacher. Television not only frees the teacher to give individual instruction, but allows the teacher to view his own teaching. This makes it possible for him to evaluate his teaching methods, to better recognize the responses from the students, and to analyze the students' abilities to move and to develop creative ideas through movement. The playback of a videotape enables the teacher to see many things missed in the actual presentation of the lesson. When dancers strive for perfection, the television screen clearly points out the areas which need improvement. Utilizing television is an exciting and challenging experience in twentieth century education. □

96

professional dance repertory and the collegiate dancer

Students want to *dance* the works of professional choreographers, not just read about them


The State University College at Potsdam Dance Ensemble dances two of Doris Humphrey's works reconstructed from the Labanotated score—"Water Study" and "Passacaglia and Fugue in C Minor."

Professional choreographers' names are magical to the student of dance. Have your dance students ever asked to perform a work by Martha Graham, Merce Cunningham, Paul Taylor, Charles Weidman, or Yvonne Rainer? Dancers today don't want to just look at dance films and go to dance concerts. They want to dance! And to dance is to enter that wonderful magical world of professionally conceived dance repertory. This article offers some exciting ideas for involving your dancers in professional repertory—ideas which should serve as a springboard for your own imagination.

The Dance History Class

Have you ever *sat* through a dance history class? Have you studied the words that have been written about dances of the past and wondered what those words meant when translated into dance movement? Many dances are probably doomed to remain enigmas, but many are being brought back to life by a new breed of dance historian who has turned to notation to preserve for future generations the dances they have been able to unravel.

If you were teaching about the dances of Renaissance Europe, you could take advantage of Ingrid Brainard's *Three Court Dances of the Early Renaissance,*[1] containing dances by Michel Toulouze and Lorenzo di Medici. When discussing the 16th century Renaissance dances, your students should have the opportunity to perform a Pavanne and a Galliard from Julia Sutton's edition of Thoinot Arbeau's *Orchesography.*[2] Sutton has also reconstructed a full evening of Renaissance dance and music, including 13 dances of 16th century Italy.[3] A forthcoming book by Wendy Hilton will make choreographies recorded in the Feuillet system of notation of 18th century Europe available to your history students in Labanotation. These are exquisite social dances performed in the royal ballrooms of that period.

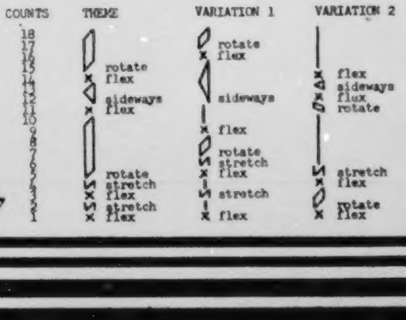
The Dance Composition Class

The dance composition class of the future will be much different from today's. Students will *write* their choreographies, freeing them from having to be inside their work, enabling them to view their work more objectively. They will have the same advantages as the composer or playwright who can study the written work as well as the performed work. Written choreographies of a vast number of professional choreographers will be available for study.

Notation is useful in today's composition class as well. After a study has been performed in class, the notation of the study can be flashed on the screen. The class members and the teacher can comment on the work measure by measure from the visual image before them rather than from memory. Notation can readily produce a visual image of the movement in the mind of the dancers so that they can see and feel the dance as they read. This kind of image makes possible a movement-by-movement or phrase-by-phrase study of the composition.

Complexity of notation ranges from the simple sketch of a composition to the detailed presentation. Figure 1 is a simple sketch of a student composition by Susan Trapnell of George Washington University. It shows the phrase, a rhythmic variation, and a sequence and rhythmic variation. Students can use notation in composition this way after only about 30

Figure 1



K. WRIGHT DUNKLEY is associate professor of dance at the State University College, Potsdam, New York 13676. BARBARA KATZ is a professional notator and reconstructor for the Dance Notation Bureau as well as a free lance artist and choreographer. She currently teaches at George Washington University in Washington, D.C.

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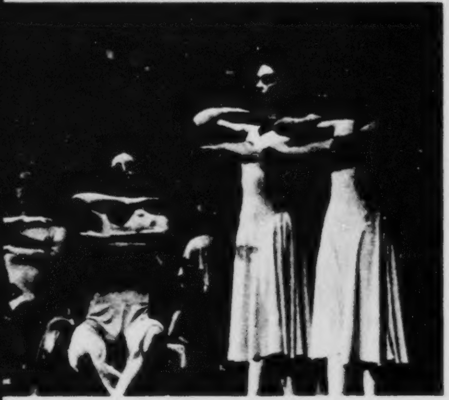
[1] Ingrid Brainard. *Three Court Dances of the Early Renaissance.* (New York: Dance Notation Bureau, 1971).

[2] Julia Sutton, editor. *Orchesography.* (New York: Dover Publications, 1966).

[3] The notation is available for reconstruction from the Dance Notation Bureau, 19 Union Square West, New York, NY 10003.



minutes' instruction in notation. They can take advantage of this visual aid to dance construction when they lack the skill to write the movement out in detail.

The Technique Class

A common procedure for teaching locomotor sequences in a technique class is by demonstration and analysis. This is time-consuming and often leaves insufficient time to devote to the quality of the movement, particularly if the student is a slow learner. A technique class that was not well versed in reading notation would probably have difficulty getting the locomotor sequence in figure 2. However, with scant knowledge of notation, they could read figure 3 easily. Figure 3 is the same as figure 2, except the quality and style of the movement have been removed, reducing the sequence to its most basic parts. If handed out in advance it could be memorized in a few moments. After going once across the floor to make sure the students know the basic sequence, you can spend most of your time adding and refining the quality and style of the movement. This procedure has the added advantage of helping you to know, at the end of each semester, exactly what you have included in your locomotor sequences and what you have not yet touched on.

Sequences for technique classes can be selected from professional repertory so that the student is not only mastering the problem at hand but also learning about a particular

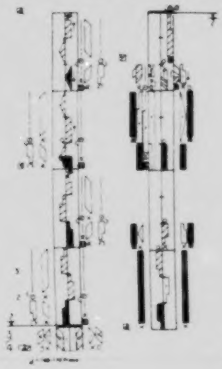


Figure 2

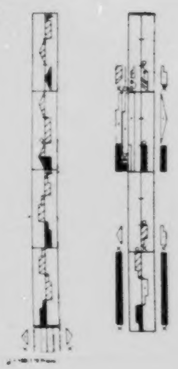


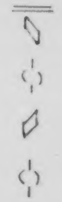
Figure 3

choreographer. This is a good way of refreshing your technique class sequences when your geographical area is isolated from major dance centers. I prefer to make up sequences for technique classes only when I can't find any sequences from professional repertory that are suited to a particular problem.

The Improvisation Class

The symbols used to describe and record movement can also be used to explore and experiment with movement. Choose notation symbols according to the type of actions and relationships to be explored, then arrange the symbols on a staff as in figure 4. These basic symbols represent an underlying movement theme; the performer decides the details of performance and style. The performer may elaborate with additional movement as long as the main theme is clearly presented. Other decisions involving body gestures, use of space, dynamics, beginning positions, etc. are made by the performer. Individual performers put together their own movement phrases which can be performed in unison, canon, entering and exiting, relating to one another, or any other way the group decides. The symbols can be modified in various ways so that the performer can explore the same theme in more depth. Thus the freedom of choice in performing the motif can range from a very loose structure to a more restrictive but exploratory one.

Figure 4



The Repertory Class

This class is that special time each day when dance students can immerse themselves in those dances they are reading about in *Dance Magazine*. Notation allows dancers to know professional dance as well as knowing about professional dancers. It is unthinkable that the dances of Kathy Posin, Dan Wagoner, and Doris Humphrey should exist without your being able to read them and share them with your students. Your dancers deserve this opportunity; they shouldn't have to wait for a chance to go to New York City. The time will come when even small dance studios in out-of-the-way places will be dancing Martha Graham. Their performances may be rough, but no worse than the beginning piano student playing Chopin or the junior high school version of "Oklahoma!" All are an important part of early training in the arts.

More important will be the merger of the professional and educational aspects of dance. Dance history books will contain notated dances, just as books on the history of music and drama now include portions of music and plays. Historians will be able to revive dances that we now think are dead. Effort/Shape research will uncover the movement patterns of ancient civilizations and help bring ancient dances back to life. Movement notation will be introduced into the elementary and secondary schools and a whole world of movement will become available to the child. Sport skills as well as dances will be learned through notation. Doctors will use the notation of patients' movement idiosyncracies to design and prescribe corrective exercises. Developmental skills for the handicapped will expand greatly and corrective exercises will be notated.

College and university libraries will be full of dances—not just words *about* dances. They will contain notations of many kinds to delight the appetite of the researcher and educator as well as the student hoping to become a professional artist. The works of dance artists will take their rightful place among human heritage and culture. Dance deserves a heritage. To make that heritage a reality, we must all get involved with notation. □

Dance Production as an Educational Experience

JEANNETTE HYPES, past chairman of AAHPER's Dance Education Section, is associate professor of physical education at Pomona College in Claremont, California.

"Performance? I never have one. Oh, they do their movement studies and problem solving activities for each other during class in the studio. But my students aren't good enough to put on a concert for the public."

The above statement was made by an excellent teacher of dance. She has a beautiful approach and her students enjoy the whole process. However, she is missing an opportunity for a learning experience and cheating her students out of a valuable aspect of their education. Unfortunately, this teacher is not the only one with this philosophy. There are many dance instructors who shy away from the staged production, probably for a number of reasons—lack of facilities, limited knowledge of staging, unwillingness to put in the extra time, limited budget, etc. This article is concerned with the so-called inadequate ability of the student in the opinion of the instructor. When a dance teacher states that her students are not good enough for formal performance, the obvious question is "How good is good enough, and *for what?*"

Dance in education fills various needs of students and enriches their learning experiences in a way no other course offering can.

The teacher must first decide exactly what a student of dance should get from a dance course in an educational institution. Is a polished, professional dancer the desired end? Not likely! How can it be, when the average school at any level finds it increasingly difficult and complex to educate its students? There are many aspects to becoming an educated individual. It has been wisely said that education is a process more of exposure than of teaching. Educational systems in many areas are making great efforts to eliminate rote learning in favor of teaching methods which motivate students to explore and discover for themselves.

Dance as a part of the curriculum is ideal for these purposes. We must recognize this opportunity and make dance available to any student desiring that kind of educational experience. The rare individual who has the desire, dedication, and innate gift to become a dancer will need much more training than is available in the average high school or college and will therefore attend a school specializing in dance with an adequate faculty to satisfy his needs. Our realistic goals should be to make a student more aware, more appreciative, more cognizant of himself, and more sensitive to others through the movement experience of dance.

Exposure as a learning principle is a natural for dance as it is uniquely related to all things involved with life. Dancers, artists, writers, and musicians must be aware, always curious, and keenly interested in their surroundings. Being constantly alert to one's environment is essential for human beings; many can sharpen their sensitivity through experiencing the creative arts, especially in the dance class. Many individuals go through the motions of daily living completely unfeeling, oblivious to the many happenings in their own surroundings. A creative teacher in any area can stimulate awareness, and many do, but the dance teacher is in a unique position. One of the primary goals for dance is to bring about more sensitivity to oneself and others as well as one's surroundings. The approach is positive rather than negative. The dance student learns to express all kinds of feelings in his own unique nonverbal fashion. Much of dance training is involved in exploration of ways to communicate an idea through movement. In order to do this, dancers must know what is happening above, below, beside, among, and around them. Participants in any of the arts should develop this awareness and arrive at the ultimate art experience, which in the case of dance is the performance.

At the beginning level, the average student is hesitant about performing in front of anyone, even his peers and fellow dance students. If the atmosphere is a friendly, understanding, and constructive one, the beginning dancer will gradually build confidence and begin to gain poise and self-assurance within the protective walls of the studio. Initially a student should not be asked to perfom alone but rather with small groups. Not only is the choreographic responsibility spread a bit but the feeling of aloneness is removed. Misery loves company. However, after a while, the misery or apprehension changes to excitement. The feeling that "I thought of it, therefore it isn't any good" is subordinated. The teacher must put every effort into getting the student to believe in himself. This is a gradual process and an extremely important one. Once this is established in a group situation, it can gradually evolve to solo work. Up to this point, the student has had the security of the studio and peers. This is fine, but only to a point.

As the student becomes more advanced and confident, the class performances no longer satisfy him. It becomes evident to some students that a dance is not truly complete as a composition until it is performed before an audience. Those students who desire to perform should be given this opportunity. The performance experience should be available to all who are interested, dedicated, and willing to work hard enough and put forth their best effort. Whether this presentation is comparable to a professional company is not important. What the student learns and experiences from performing on a stage, before an audience, is the most important factor. Many students could never get this unique experience in any other fashion.

Tryouts have no place unless the

supply of dancers is so abundant that it is not feasible for all who desire it to be in a production situation. For the most part, this situation arises only in larger schools. Even in such circumstances, effort should be made to give everyone the chance to participate.

This approach does not mean that all standards of excellence are discarded and anything goes, but it does recognize the fact that educational institutions are unique in nature when it comes to the arts and what they can offer in the way of extensive talent and skills that an audience would appreciate. The intangible something that enriches this student's personality as a result of being in a program is the immeasurable reward. Audiences forget, but the one who experiences performance always remembers. A dance program being put on at a high school or college should be for the students' growth, not the teacher's ego or the promotion of the school. (One goal for the student dancer is to develop as a person mentally, physically, aesthetically, and socially through the experience of dance and performance.) Students should have the freedom to attempt to say through dance performance what is on their minds as creatively as possible. Even students who have little dance training derive many benefits from this experience. It is exciting and inspiring to work with students discovering themselves.

The fact that dance is a performing art and most fleeting as a visible form makes it even more crucial that those who desire it should have the opportunity to perform publicly. One of my students had taken dance for two years just as an activity class without responsibility for choreography or performance. When time came to register for classes, she asked to enroll in the Dance Production Group, which demands that all those in the class perform in the concert. There seems to be nothing unusual about this situation, but this girl was the victim of polio as a young child. Her handicap was obvious, but she wanted to perform. She was endowed with an abundance of dedication and the determination to master movement patterns no matter how long it might take. These qualities are sometimes more important than all the talent in the world. This student performed in the annual concert successfully, but the real point is that in most situations, she would have been denied this experience. In fact, at many schools she probably wouldn't have requested the opportunity. Not only was it a fulfilling experience for her, but she was a great inspiration for those working with her. It is easy to use this obvious example; however, we all have our handicaps, be they minor or major, physical or emotional—nonetheless they are real to each of us. If an experience in dance performance can be a helpful and desirable part of a student's education, it should be available to that student.

There is no argument about the fact that there should also be a more limited and elite group for those with the advanced training and talent, with an audition required. But this should be recognized as filling different needs for a different group, coming closer to the goals of the professional companies.

The main advantage in educational dance as opposed to the commercial theater is that you can try anything at any time. The professional theater has financial considerations which draw artistic boundaries. When backing is obtained from private sources it is natural to assume that these sources will dictate the scope of the presentation in order to derive a profit. It is a rare situation where this is not the case. In light of this, then, the school or college can experiment for the growth and knowledge of its dance students through exploration at the performance level. Acceptance by the audience is only a secondary goal at best, while the benefits of personality extension and individual fulfillment are immeasurable for the participants, the students.

The kinds of things that happen in a group of dancers working together, almost as a family, to create an artistic offering are varied and intangible but definitely happen and contribute to the development of each dancer as a self-fulfilled, compassionate, and involved individual. □

DANCE COMMENTARY: EDUCATIONAL AND PERFORMING ART

CAROLE RAE is a professor in the Department of Health and Physical Education at the University of Nevada, Las Vegas, Nevada 89154.

Recognizing the importance of dance as a cultural force, an increasing number of educators in major universities in America are becoming aware of the need to bridge the chasm between educational dance which is confined to the college studio and professional dance presented on the concert stage.[1]

Illustrative of this trend is the Graduate Dance Center at the University of California at Los Angeles.[2] The chairman of the department, Alma Hawkins, reinforces the objective of creative and performing professionalism in the university setting by her comment that ". . . today's student could conceivably become tomorrow's company member." [3] She stresses that one great need at this time is for universities to offer both the opportunity and a favorable environment for talented students who are interested in dance to develop attitudes which are professionally oriented. Hawkins supports these views by stating:

> It's so important for the University to provide opportunity for its talented students to prepare themselves for a useful place in the world they seek to enter. My strong belief is that we can and must play a vital role in the development of young artists and the arts.
>
> The arts are a critical part of education. The arts are critical in society today. We hope the Center will be able to make a contribution to art in education and in the broader area of society itself.[4]

Based upon this premise, dance, to be of the greatest value, should be considered not only as a physical and educational experience but also as a performing art. It is only natural then that performance should be one of the important outcomes and values of dance in education.

Performance offers dance in education both immediate and carry-over values in the development of a deepened awareness of movement, an outlet for creative expression, and an increased appreciation of the communicative properties of dance.[5] Educators face a responsibility toward dance-oriented students to develop their craft whether they are potential teachers, dancers, choreographers, accompanists, notators, historians, critics, or any other career related to dance.[6]

It is the responsibility, therefore, of the dance director-teacher to inform school administrators and prospective audiences of the values of dance. It is also the responsibility of the dance director-teacher to offer dance students every opportunity to experience dance of a high quality and at an acceptable level of skill. Dance programs should always be presented in a manner which commands respect and appreciation from audiences comprised of both students and members of a community.

The selection of a type of dance performance which is communicative, educationally appropriate, and aesthetically pleasurable for an audience depends upon many factors. Among the factors I recognize through my experience in dance production are such considerations as desired purposes, variety of dance idioms, levels of dancers' skills and experience, specific needs of student dancers, facilities and finances available, and expectations of school and/or university administrators and audiences.

The dance commentary fulfills the objectives of presenting dance as both a performing and an educational art form. It is comprised of selected dances accompanied by pertinent narrative preceding each dance or group of dances. The actual dance portion of the commentary should fulfill the following criteria for dance as an art form: (1) creativity, (2) communicativeness, (3) independence and self-sufficiency, (4) clarity and definiteness of form, (5) adequate level of skill, (6) enrichment of human experience, and (7) good taste. The dance commentator should be both knowledgeable and experienced in all aspects of dance. A fluent speaker with a keen sense of timing and the ability to select and briefly present those pertinent facts which preserve continuity of the dance commentary as a whole is necessary.[7]

The dance commentary is an excellent method of combining the best of such types of dance presentations as dance demonstration, lecture-demonstration, demonstration concert, or formal dance concert. The dance commentary combines a lecture with a formal concert and becomes a lecture-demonstration-concert. Such a combination of three aspects of dance performances is often desirable in meeting the needs of dance students and audiences with varying degrees of dance information and sophistication. The dance commentary is designed to integrate the intellectual with the emotional, the aural with the visual, and the verbal with the kinesthetic experiences of dance, thus offering the audience opportunities to perceive dance as both an educational and aesthetic experience.

The dance commentary can be either informal or formal. In the informal presentation, the choreography is not structured prior to the actual performance. An audience observes the creative process while extemporaneous comments are made by a commentator-coordinator as in an actual teaching situation. The dance director-teacher is usually the commentator but students might offer comments, too, if skilled in expressing ideas clearly. A commentator must possess expertise as a motivator and must be at ease with both dancers and observers. Because of the element of unpredictability, success of the informal dance commentary depends upon the creativity of the commentator-coordinator and the experience of the student-performers. An audience must neither become bored nor confused by the presentation; instead, it should become involved kinesthetically through the spontaneity of the experience.

The formal dance commentary involves selected dances prepared before the dance presentation, allowing for experimentation and perfection of the chosen content. The dances may be either simple or complex provided the basic dance problems have been solved and interpreted well, so the audience understands the purposes of the dances presented.

An understanding of the meaning of dances in terms of thematic sources, content, and the choreographer's intent increases enjoyment and leads to a growing appreciation of dance as an art form.[8] Ideally, explanations should not be necessary, but the uneducated or unsophisticated spectator does not know what to look for in dance and, as a result, is restricted in using his fullest aesthetic capacity to enjoy dance.

The dance commentator should avoid an obviously dogmatic manner. The audience comes to see dance and is not interested in a lecture unless the information is concise, clear, and imaginatively presented. The proportion of comment to actual dance performance should be properly balanced according to the needs of the dance participants. The minimum length of time required by the performers for changes of costume, hair styles, scene designs, and sets is a good guide for the length of the commentary preceding each dance.

The commentator plays an important part in the success of the dance commentary; an informal manner, a vital interest, and the ability to keep all aspects of the presentation under control are desirable assets for success in this role. In addition, the commentator should be able to encourage communication of ideas, moods, and purposes of the dance program from the audience through stimulating and intriguing verbal material. Finally, it is the task of the commentator to mold the lecture and dance portions of the presentations into an artistic whole. The commentary and the actual dance performance must be integrated completely while, at the same time, they are independent of each other.

There are unlimited thematic sources for a dance commentary but they should make an integrated whole, such as a dance suite, unified by one overall idea or purpose. It is also important that the dance commentary be enjoyable for both spectators and performers; it should be challenging for the performers but not beyond their abilities. Polished technique and clear form as well as universality of idea and dynamic projection are factors which ensure the communication between dancers and audience.[9]

The time element for a dance commentary is an important consideration because an audience can sustain a longer span of attention for aesthetic entertainment than for educational experience. The proper length of time for any dance program should adhere, however, to the rule of satisfying an audience but leaving it with the desire to see more.[10]

Footnotes

[1] Alfred North Whitehead

[2] Viola Hegyi Swisher, "UCLA Graduate Dance Center," *Dance Magazine*, Vol. XLV, December 1971, p. 76.

[3] *Ibid.*

[4] *Ibid.*

[5] *Ibid.*

[6] Elizabeth R. Hayes, "Implications for Dance: In General Education," In *Designs for Dance*, Ruth L. Murray, ed. Washington, D.C.: AAHPER, 1968, p. 13.

[7] Shirley Wimmer, "Implications for Dance: In the Education of the Performing Artist," in *Designs for Dance*, Ruth L. Murray. ed. Washington, D.C.: AAHPER, 1968, p. 23.

[8] Anne Schley Duggan, class lecture, History and Philosophy of Dance and Related Arts, College of Health, Physical Education, and Recreation, Texas Woman's University, Denton, Texas, 1970.

[9] Elizabeth R. Hayes, *Dance Composition and Production for High Schools and Colleges*, New York: The Ronald Press Company, 1955, p. 153-62.

[10] *Ibid.*

Chapter V

DANCE NOTATION

Let's Take Time

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Time, tempo, meter and *rhythm* are terms which are often used imprecisely by both dancers and musicians. As a result, students of both dance and music often are confused about the true meanings of these words as they apply practically to the cultivation of their two arts which perform both separately and together.

Time

Dance is said to be a "time-space" art. Bodies performing dance movement either progress through varying amounts of space from one place to another (by locomotor movement) or move over a fixed base (by axial movement) and time is consumed while this movement takes place.

Musicians play compositions which consume varying amounts of time to perform from the initial to the final note, as dancers perform choreography while calculating the length of time consumed from the initial to the final movement. In traditional program making, the length of every number should be timed—that is, the total length of time required to perform a certain composition should be known. While musicians are accompanying dancers as they move in space, both are dealing with the passage of time—usually the same amount of time because generally they begin and end together. This shows one way to express the measurement in minutes of continuous performing time.

Centuries ago, musicians realized that, in order to be able to perform together in an orderly manner, a system would have to be created whereby every performer would know when to change from one note to another. The evolution of this system, which today we take so much for granted, took hundreds of years to achieve. At length, dancers found that they too, if they were to perform in any orderly manner with each other or with musicians, would have to be concerned with measuring the amount of time it would take to perform one or several movements. They adopted the same system of calculation as that created by musicians, based on a set of note values expressed in terms of "counts". The counts are numbered in sequence—one, two, etc.—and they mark the places where the rhythmic impulses occur. *Pulse* and *beat* are synonyms for *count*. Beats are grouped as shown in the following paragraph rather than counting from one to infinity.

When the dancer is directed to extend a foot forward during one count and to return it to place during one count, a requirement has been set as to the numbers of movements to be made, the number of counts to be used, and the amount of time the performance of these two simple movements will require within the context of the tempo marking which has been set. Since each movement allotted one count and two movements were specified, we have created a two-beat pattern. If this two-beat pattern continues through several repetitions, it can be said that this technique is in *two*. By changing the first numeral of each group of two (upward with each repetition of the pattern), the exact number of patterns to be performed is made clear, as follows:

1 2 2 2 3 2 4 2 etc.

Thus the foundation has been laid for marking the passage of time in counts and in measures while movement is taking place.

Tempo

In brief, *tempo* refers to the rate of speed at which a series of beats (counts or pulses) occur equally distant from each other. Tempo is one of the most important and often one of the most difficult aspects of dance movement or music to establish and to control. Establishing the "right" tempo is of overriding importance for successful performances in either of these two mediums. Those charged with setting or interpreting tempo must consider all markings and other necessary factors in establishing the desired rate of speed.

If left to their own devices, people would prefer to perform any given movement at the rate of speed most comfortable to themselves. In a technique class, the tempo is set at the rate of speed considered best for a given stage of progress. The tempo set for a new technique will not likely be the one used when the technique is mastered. There will be times when students are allowed to set the tempo for their own compositions or for groups in which they are performing. In such cases, they will set the tempo at the speed at which the movement can appear to the best advantage or at the speed at which the group as a whole can best perform it.

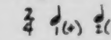
A thorough discussion of the subject would require the inclusion of changing tempo (gradually or abruptly), descriptive words taken from the Italian language, the metronome, and the interpretation of metronomic markings.

The meanings of the terms *time* and *tempo* are not interchangeable.

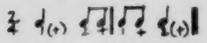
Meter

Meter derives from the symmetrical grouping of a definite number of regularly recurring counts. An awareness of the ways these counts may be organized is basic in dealing with measured movement, both in dance and in music.

In meter, the basic metrical unit is the *measure* which, in writing, is the visible space between two perpendicular lines called *bars*. The key which unlocks the meaning of the grouping within the measure is the *meter signature*—two numbers placed one over the other on the musical staff just to the right of the key signature. The top number tells how many beats there are per measure; the bottom number indicates which of the rhythmic note values (whole note, half, quarter, etc.) is the beat note-value. Groupings may occur in twos, threes, fours, etc. By selecting the quarter note as the beat note-value, we may construct this meter signature: $\frac{2}{4}$. The top number indicates that there are two beats per measure and the bottom that the quarter is the beat note-value. Therefore each measure in the series must contain two quarter notes or the equivalent of two quarter notes. This measure indicates two dance movements of equal duration:



Equivalent measures are:

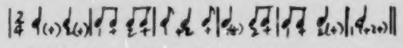


Other commonly used meter signatures are $\frac{3}{4}$, $\frac{4}{4}$, $\frac{6}{8}$, etc. The literal translation of the meter signature into rhythmic note-values results in the *underlying beat*. In order for dancers to be able to understand and perform the movement techniques which are presently expressed in measured rhythmic patterns, they must have (as a minimum) a knowledge of duple, triple, and quadruple meters, both simple and compound, and the rhythmic devices of the dot, the tie, and the triplet. Practices of the twentieth century have made it desirable that dancers have experience in multi-, poly-, and cumulative meters.

The definition of meter is not interchangeable with either *time* or *tempo*.

Rhythm

Rhythm is the addition and division of beats within the measure into notes and rests of different lengths. (One other element, *accent*, affects rhythm.) The meter signature sets forth the total number of counts which may be used and the note-value of each count. Within the confines of the measure, one may exhaust every possible different arrangement of the available note-value. Only three of the values—half, quarter, and eighth notes—are used here:



With the introduction of the sixteenth note into the above measures, a great many more possibilities for exciting rhythmic patterns present themselves.

The term *rhythm* is not interchangeable with that of *time, tempo,* or *meter.*

FIVE, SIX,
SEVEN, EIGHT . . .

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Playing for modern dance technique classes requires many special abilities in a musician; it is not an easy job and not every musician is suited for it. There are a few basic principles necessary for the dance teacher to follow to help make accompaniment for dance a pleasurable experience for the musician.

By definition, the word "accompanist" is incorrect. It implies that one part is lesser than the whole. The relationship between the teacher and musician must be a partnership. Each must be constantly aware of the other, willing to fit all the pieces together carefully in order to ensure the quality of the end product.

As a teacher you must be prepared to count and demonstrate accurately. You expect rhythmic accuracy from musicians and they, in turn, expect it from you. Demonstrate your combinations fully; don't mark things out of tempo or out of character. Give the musician a chance to see the material as you want your students to perform it. In your demonstration, show the exact tempo, phrasing, quality, and nuance which you want your musician to follow.

An accurate beginning requires precise preparation. The obvious solution is that magical word *and*. *And* has a very exact meaning to a musician and is often misused in the dance class. In most schools of music, *and* is exactly half of the established beat, so with the proper inflection of this word you can set the exact tempo for your combination. Don't give the *and* out of tempo or out of character of your movement phrase. If you don't feel secure about giving just the *and*, then count out a full measure of the tempo. Properly stated, *and* will set the tempo, the energy level, and the attack (accent) you want from your dancers and musicians.

Counting is a *must*. If you, as a teacher, do all your movement phrases on your own breath phrases, you are robbing students of the chance to build their own breath phrase. Accurate counting is the structure which allows everyone to find freedom within it.

At times you will want to set combinations with exact movements on exact beats; then you must demand this precision from both dancers and musicians. A dancer must be trained to move on every beat accurately and to move through all beats if asked by a choreographer. It is up to the teacher to set up a structure for the training needed by everyone in the class. Without proper structure you will end up with a frustrated musician and a frustrated class.

To receive the best results from your musician there are a few points to keep in mind. Qualitative words often do not work; there is too much room for misinterpretation. Therefore, in the early stages of working with a musician, try not to use phraseology that could easily be misconstrued. After you have worked with a musician for some time you will have developed a working dialogue that includes an increasing number of qualitative words. A dance teacher should speak to musicians in their language. The meanings are often the same in dance and music, but the terminology is different. Dance deals with time, space, energy, and shape. The same basic elements exist in music; you need only make the comparisons. Time for the musician becomes rhythm and phrasing; space deals with musical texture including melody and harmony; energy corresponds to intensity and volume; and shape can be translated into form and texture. Speaking about your movement material in musical terms will benefit your relationship with the musician and train the dancers to move musically.

To find a musician begin by going to the person in charge of the school's music department and talking over the kind of music you need. He or she may be able to recommend a particular student or faculty member who is greatly interested in improvisation and perhaps composition. Your first contact with a musician should be an informal conversation about your classes and modern dance in general. Try to present as much information as you can concerning the kind of music you feel most comfortable hearing in class and the kind of music the musician is most comfortable playing; with sincere effort a good working compromise can be reached. There must always be an open dialogue between teacher and musician to be successful in this kind of artistic merger. An important consideration is that playing for dance classes should remain an interesting and viable part of the musician's art.

If playing for dancers is new to your musicians, much of what you will ask may be uncomfortable for them. If you wish to do something more difficult rhythmically or want some special "environmental" sounds, talk these over outside of the studio and give the musician a chance to work with your ideas before the class. The result will be higher quality work. If your musician is comfortable in a style which is not of great use to your classes, then you must try to educate the musician in styles which work better for you. Often this is a long and sometimes painful process, but with respect and tact you can work with the materials which the musician has, and then broaden them by adding your own materials. Remember that your musicians are already trained artists and that you are merely attempting to add another facet of artistry to their work. ☐

NOTATION OF MOVEMENT AS A TEACHING AID

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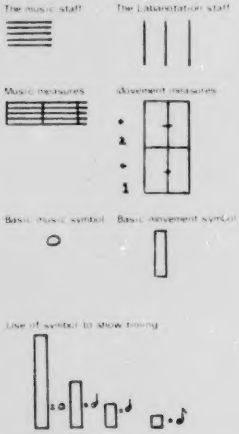
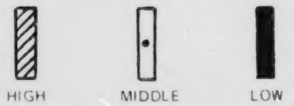
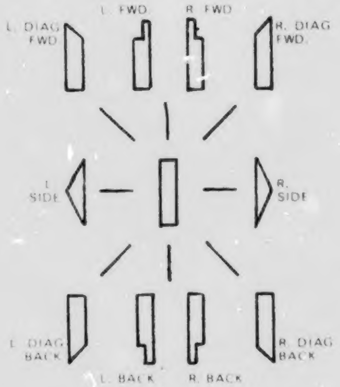
Ann Hutchinson calls notation the "language of movement"; as all language is taught or learned, it is begun at an early age. Children love symbols. Notation, a language of symbols, has the advantage of being easier to write and understand at an early age. Because it is visual, notation helps the reader to become aware of movement.

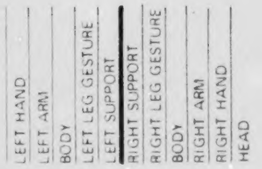
Labanotation, developed in the 1920s by Rudolf von Laban, is based on scientific principles of movement. For purposes of illustration, it is good to compare Labanotation with music notation. Although not all people read music, they recognize its symbols.


The music staff
The Labanotation staff
Music measures
Movement measures
2
1
Basic music symbol
Basic movement symbol
Use of symbol to show timing

The music staff is a five-line horizontal staff, reading from left to right; the movement staff is a three-lined vertical staff reading from bottom to top with the center line dividing the left side of the body from the right side of the body. In music the staff is divided to indicate measures or groups of sound. In Labanotation the staff is divided to indicate measures or groups of movement. The basic music symbol is egg-shaped; the basic movement symbol is a rectangle. To show duration the music symbol is shaded or has a stem and "flags" attached; the movement symbol is lengthened or shortened to show duration or timing. To show pitch the music note is placed appropriately on the staff. By its shading, the movement notation symbol shows level; by the addition of pointers, direction is shown; and by the symbol's placement on the staff the part of the body that moves is shown. (A ball-shaped typing element with the notation symbols is available for the IBM Selectric typewriter.)

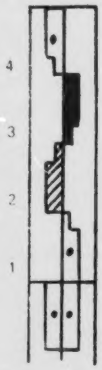

HIGH
MIDDLE
LOW


L. FWD
R. FWD
L. DIAG FWD
R. DIAG FWD
L SIDE
R. SIDE
L. DIAG BACK
R. DIAG BACK
L. BACK
R. BACK

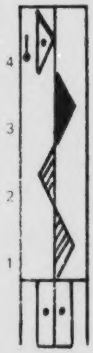

LEFT HAND
LEFT ARM
BODY
LEFT LEG GESTURE
LEFT SUPPORT
RIGHT SUPPORT
RIGHT LEG GESTURE
BODY
RIGHT ARM
RIGHT HAND
HEAD

These, then, are the basic tools to use in recording movement. Here's how:

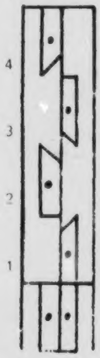
4. Take a left step on whole foot backward
3. Take a right step (with knee bent) backward
2. Take a left step forward on "half" toe
1. Take a step forward on right full foot
Start here on two feet



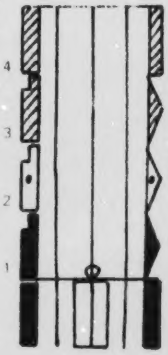
4. Take a step to the right on the left leg in front of right foot (full foot)
3. Take a step to the right with the right foot (right leg bent)
2. Take a step to the left with the left foot on "half toe"
1. Take a step to the right with the right foot on "half toe"
Start here on two feet



4. Take a step to the back left corner with left foot (keep facing front)
3. Take a step to the back right corner with right foot (keep facing front)
2. Take a step to the left front corner with left foot (keep facing front)
1. Take a step to the right front corner with right foot (keep facing front)
Start here on two feet

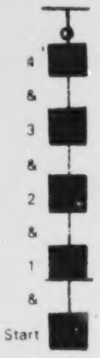


4. Arms by ears—straight up
3. Right arm side 135° high, left forward 135° high
2. Right arm side 90° high, left forward 90° high
1. Right arm side 45° high, left forward 45° high
Start with both arms low by sides of body and standing on two feet and remain on two feet throughout.



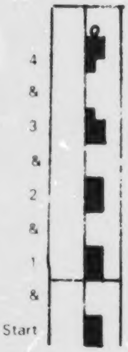
The first three patterns were walking patterns and the fourth was an arm pattern. Here are the five forms of aerial work in patterns:

4. Land on two feet
& In air
3. Land on two feet
& In air
2. Land on two feet
& In air
1. Land on two feet
& In air
Start on both feet



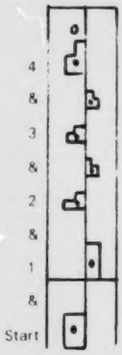
Jump

4. Hop back on right foot —hold
& In air
3. Hop forward on right foot—land
& In air
2. Hop in place on right foot—land
& In air
1. Land on right foot in place
& In air
Start on right foot



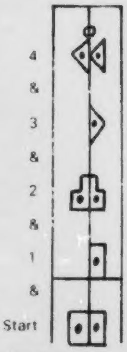
Hop

4. Land forward on left foot —hold
& In air
3. Land forward on right
& In air
2. Land forward on left foot
& In air
1. Land forward on right foot
& In air
Start on left foot



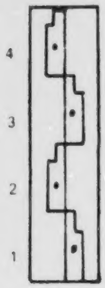
Leap

4. Land on two feet to the left side, hold
& In air
3. Land on right foot to right side
& In air
2. Land on two feet forward
& In air
1. Land on right foot in place
& In air
Start on 2 feet

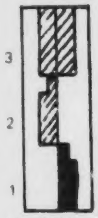


Two feet to one & one foot to two

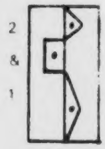
Without word notes here are a few dance forms:



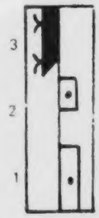
Marche



Waltz

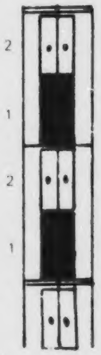


2-step

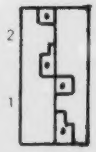


Mazurka

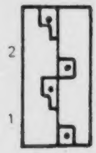
Without word notes, here is the plié in a ballet warmup, two locomotor patterns (the skip and the gallop), and two axial patterns (flex-extend and half-turn):



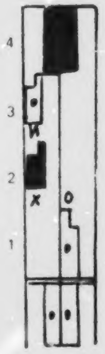
Plie



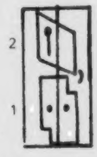
Skip



Gallop



Flex-extend



Half-turn

This gives, in capsule form, an idea of one form of notation. It is important for the teacher to use notation as a teaching aid either in technique or composition class (or in music class, if that is where the awareness or analysis of movement is dealt with and discussed). This visual aid helps not only the student but the teacher, not only the performer but the composer.

As the analysis of movement and desire to write begin, write only what is needed. Add details as learning and need progress. The complexity of the human body and its behavior need a notation to record as much or as little as necessary to fit a given situation. Add "word notes" to the notation. Musicians do.

Use notation in technique class to show the craft of movement. For composition class, use it from scores to give examples of form, content, theme, and its development, phrasing, etc., or write down the assignments—that is, use it as a tool to teach the craft of composition. Use the essentials in notation for the supports and the arms, then use words where needed for clarification. In this beginning way notation will become a valuable helper.

For more about Labanotation, read Ann Hutchinson's text *Labanotation: The System of Analyzing and Recording Movement*, published by Theatre Arts Books, 333 Sixth Avenue, New York, New York 10014. For further study on this or any other notation system, write to Dance Notation Bureau, Inc., 19 Union Square West, New York, New York 10003.

Labanotation is an exciting adventure! Words often are inadequate to describe movement. Labanotation is adequate for it is indeed the language of movement. ☐

Dance: An Illiterate Art?

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Dance is considered by many historians to be the oldest of the arts—preceding music, architecture, painting, sculpture, drama, and literature. Why, then, is the oldest art the last to develop a standardized and permanent method of recording its developments and achievements?

Dance in its broadest sense has been universally used as a method of communication encompassing all aspects of life—personal, communal, natural, and supernatural events. Throughout history dance has served various functions in human life, varying with the society and its culture and affected by natural and forced changes. Paintings, sculpture, literature, and drama all indicate that dance existed in some form or another in most societies. The dances themselves were often not recorded, however, and movements, formations, and qualities can only be assumed from pictures, songs, tales, etc., about the dances. There may have been attempts to notate movement as early as the Egyptian era, but it wasn't until the latter half of the fifteenth century that the first manuscript was written.

Since that time various notation systems have been formulated, some short-lived, others enjoying a longer period of use. These systems have more often than not served a particular dance style (i.e., dances of the Renaissance, ballet, folk dance, modern dance, etc.), and have been found in various forms—word descriptions, abbreviations for movement pattern names, stick figures, track drawings, and symbols placed on a staff.

The word description method of notating movement seems the most cumbersome and least accurate. An exception to this might be the universal use of French terms to describe ballet positions and movements. However, there are some differences between styles within ballet, so that even these terms may have slightly different meanings from one style to another.

Most dance teachers have, no doubt, encountered the verbal description of movement. The author (the writer of a description of a dance or movement sequence) may assume that the reader will understand certain basic terms as walk, jump, leap, turn, fall, skip, contract, etc. It must also be assumed that the author knows what walk, jump, leap, etc. mean. Unfortunately, this is not always the case for either the author or the reader. A seemingly well-written description can and often is interpreted differently by any reader who perceives the movement according to his own knowledge, skills, and experiences. Furthermore, a descriptive term may have so many shades of meaning for different people that the author cannot hope to see the movement accurately reproduced unless it is so carefully explained that the reader gets bogged down in detail. To add to the difficulty, many teachers have devised their own terms to describe movement, which may be known only to themselves or to their students (stomp, jeep, Ciccone step, etc.). Without explanation the term is meaningless to anyone else. Possibly the greatest disadvantage in verbal description is that it is intelligible only to those who speak or read the language in which it is written.

Another method of notating movement uses abbreviations of known dance terms. This type of notation was used by Thoinot Arbeau in "Orchesographie," a book published in 1588 in which he described dances of the period. One must, of course, know the movement vocabulary and the meaning of the abbreviation. This type of notation is frequently used in current dance textbooks particularly to describe locomotor patterns. For example: W, W, W, H; L, A, J, S (walk, walk, walk, hop; leap, assemble, jump, sissone). It serves as a shorthand when notating movement sequences. Not all authors use the same abbreviations, however. For example, "s" can refer to step, sissone, skip, slide, etc. Some of the dance teacher organizations have tried to standardize these abbreviations for their own published material, but the descriptions are not always consistent from one organization to another.

"Track drawings" have been used by some notators to indicate how the dancer moves on a floor pattern, the path made on the floor by the dancer. An example of this system was devised by Feuillet around 1700, and obviously served a need, as it was used for about a hundred years. This type of notation is of some value in recording footwork, but does not indicate gestures of the arms, head, or torso.

Other methods use stick figures to show positions of the body or body parts. Since they are basically pictorial notations, one can reproduce position more readily than by reading words. Movement is the action which occurs between the notated positions. Such notation does not indicate timing. Often stick figures are used in conjunction with verbal descriptions.

Other systems have been developed in which symbols representing position and/or movement are placed on a staff. This type of notation comes closest to paralleling music notation. In fact, the Stepanov and McGraw systems have borrowed and adapted the musical staff and symbols to represent movement as well as duration instead of pitch. The staves and symbols vary between systems also. Labanotation (Kinetography Laban), the system devised by Laban, uses a vertical staff representing the center of the body. Symbols—modifications of a rectangle indicating direction, level, and timing—are placed on the staff in columns which represent different parts of the body. The Eshkol-Wachmann system uses a staff made up basically of panels of squares in which symbols are placed to indicate movement and timing. Still another system, developed by Rudolph and Joan Benesh, uses the musical staff, but abandons the note symbols in favor of movement lines. Basically, the Benesh system is a visual notation, although it is unlike pictorial systems which describe movement in terms of stick figures.

And, of course, another method of recording movement is through the use of film and/or videotape.

All of the 23 known movement notation systems have been developed to serve a need—to notate as accurately, logically, and economically as possible movement of the human body, including dance. Some of these systems have pretty well achieved their goals for the needs of the time, the situation, and the style of dance. Some have been discarded; others have been further developed and expanded. Some systems have been more widely and openly taught than others; some are better known and better publicized. Some are sketchy; others can record minute detail. Some serve a particular dance form; others are capable of recording all movement of human and animal life. But the fact remains that notation systems *are* available to be learned and used.

Why, then, hasn't a permanent dance literature been established? First, it is necessary to say that a great deal of material has been notated in many of the systems described. However, one must be fluent in several "languages" to make use of the materials notated in the different systems. Secondly, some systems are more easily learned than others, and an individual's interest and training in movement notation may determine whether he reads, writes, reconstructs, and/or teaches the materials with which he is familiar. Thirdly, the dance student, with few exceptions, is not exposed to movement notation until he seeks it. Fourthly, many teachers and choreographers have not felt a particular need to record movement, and have continued to teach dance in the traditional manner—by rote (imitating and reproducing). The student, as a result, has not felt the necessity of learning how to read.

In answer to some of these points, one reason for the limited amount of notated material available is the relatively small number of qualified notators with the skills to produce complete, detailed scores, when compared to the number of individuals actively involved in the study and teaching of movement.

Although learning a movement notation system may take some time and effort on the part of a teacher or a student, it is vital in the training of a dancer. The idea of a music student's going through formal training without learning to read music is inconceivable. Yet the dancer who may spend an equivalent number of years preparing for his profession can't read a "note."

Concerning the lack of exposure to movement notation on the part of dancers, this is primarily the shortcoming of the teacher, who probably is not familiar with movement notation, sees little value in it, and cannot be bothered to learn it or learn about it. Although movement notation is not new, the dance world is only now beginning to realize its values, uses, and necessity.

Teachers and choreographers who have not felt the need to record—or, for that matter to read—notation have not recognized the value of a permanent literature. Comparing this to music again, try to imagine a student learning a Beethoven sonata by rote. How many times would the student have to listen to a recording or to his teacher playing the sonata before he learned it? Probably more times than a dancer must see and practice a ballet, but the music student can read and practice his music in advance of a lesson or rehearsal and the teacher can guide or correct. Or imagine the conductor explaining to every musician in the orchestra the manner in which to play his part in a symphony. Ridiculous? The dance field has been doing this for decades. It would seem for efficiency's sake that more choreographers and teachers would adopt a movement notation system of some sort.

One of the distinct advantages in accepting notation is the preservation of dance art works as well as teaching materials. Countless gems have been lost because they have not been recorded. The music student has a wealth of material from which to draw, because a standardized notation system was accepted centuries ago and the works of composers were preserved. The dance field has limited notated materials, but the number is expanding and will continue to grow. Someday the dance student will have the same opportunities as the music student.

It seems that the time has come for the dance world to accept, if not one, several functional, workable symbolic notation systems to record its literature. The symbolic-type system must be the answer to the problem if it is to achieve international acceptance. In this way, anyone in the world familiar with a symbolic notation system can read the literature, not being strapped by language differences and barriers. Consider what it would be worth to be literate.

NOTE: One source for information, texts, scores, etc. is the Dance Notation Bureau, 19 Union Square West, New York, New York 10003. Although this organization deals primarily with Labanotation (Kinetography Laban), it provides information and materials concerning other notation systems. □

Will Dance Be Literate?

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I am going to assume that enough has been written and spoken about dance notation so that you know there are several notation systems in use today. The ones of primary importance are Labanotation, Benesh Notation, and Eshkol Notation. There are also Choroscript, Kineseography, Janotation, Scoreography, etc. I do not know how much each of you knows about these methods of recording or what system you use, if any. Perhaps you are an illiterate. If you are, don't be too embarassed about it. Today you are probably more unusual if you are trying to be literate, but I am not sure that is going to continue to be the case. Dance is only going to improve itself and raise its status among the arts if it does become literate. Writing dance is not going to be harmful if we use our heads about it. We are only beginning to see the possibilities of what might happen should we reach a state of literacy. So I am not trying to chide you for not knowing how to read or write dance as one reads or writes music, but to encourage you to do what you can to see that your students become literate.

I have been working with Labanotation for almost 20 years. In that time I have neither been a full-time notation student or teacher or notator. My work in this field has gone along with performing, teaching dance, studying dance, directing dancers, and lately with administration. Notation *can* be done along with everything else.

Over these years I have seen the spread of information about notation until now most dancers know that such a thing exists. I have seen some of the fear of it disappear. I taught for several years at Juilliard where they have entrance exams. In the beginning when potential students were asked if they had studied notation there was a blank look or a "What is that?" Later, the answer became, "No, I haven't." When I left Juilliard they were beginning to say, "I studied six weeks in Colorado," "I had a year with Miss so and so," "I have an elementary certificate." There was activity going on across the country with notation. It was not all centered in New York.

As the result of an experience I had, I would like to see what could be done with more observation emphasis in dance training. Several years ago we recorded a Noh drama which was being directed by two actors from Japan. The first rehearsal was spent learning a practice sequence in the Noh style. Those of us writing did not know if we had permission to take part in the lesson so that we sat out until we could ask. We wrote what was explained and demonstrated. That evening I went over my notes and practiced the movement. The next day we took part. I heard later that one of the directors thought I must have studied Noh dancing before. I simply believe that by watching and writing I had learned much more than I would have by doing in this case. I had all the information to take home to study peacefully by myself. I did not have to try to remember what had gone on in the session.

Student Reaction to Notation

I have questioned students about what they have learned from studying notation. Some, of course, will say, "Nothing." Others answer, "I have learned that I am weak rhythmically. Nobody has ever told me this in a class, but now I know that I am." "I have learned to be more accurate about what I am doing in dance. I used to let everything be instinctive." "I have learned to teach dance in a clearer way."

This spring I saw the *Brandenburg Concerto* and the *Passacaglia and Fugue* performed at Ohio State University. I had not seen either of the pieces for a few years and they were beautifully done. I suddenly realized that for selfish reasons only I would keep recording dances that I liked just so I could keep going to the theater to see them. I believe that these scores also serve a few other purposes. The dancers have the experience of performing good works, directors have something to direct, audiences return if they have been exposed to good repertory, and notators have the opportunity to study a dance thoroughly in the process of writing it.

Ohio State was not the only college, university, or company to produce a dance from score this year. This was done by 22 different groups. This represents a gradual increase since the Dance Notation Bureau began keeping a list in 1962. That year there were 4; in 1963, 11; 1964, 9; 1965, 13; 1966, 14; and 1967, 16. Geographically the productions were more widespread this year: University of Hawaii; Ballet de Mexico; Moscow, Idaho; Hackensack, N.J.; University of Oregon; University of Utah; Washington (D.C.) Dance Repertory Company; University of Ghana; Bat-Dor Company in Israel; etc.

This does not mean that the students all read notation at these schools or that there is necessarily a teacher in the school that directs these scores. Each one was done in a different way. In one case the original notator used the score to direct the ballet in which he had performed many times. In another the teacher began the work and then a director came in to polish the piece. In some places the notation teacher directed the score; in others the dance teacher who knew notation did the job, a student did it as a project, or a director came to teach the dance and simply made use of the score for his or her information. In some places a dance was repeated for the second or third year and the score was used to make replacements and to check that the counts and movement had not been forgotten. Notation brought repertory to dancers who needed and wanted it. And this is amazing when you realize that the Bureau has just seven or eight dances that can be done in the schools and colleges.

None of the modern works can compete in number of performances with "Swan Lake" and "Sleeping Beauty," but it is interesting to note that 62 productions of Doris Humphrey's works have been done with the help of scores since 1962. Notice I said productions. I do not know how many performances.

What has happened where notation has been taught to college students? University of California at Los Angeles, Mills College, Juilliard, Women's College of the University of North Carolina, and Ohio State are places where notation has been part of the curriculum for a number of years. Helen Alkire first taught notation at Ohio State, not because she wanted to but because she thought that by introducing it she could find someone who would have special talents for it. Janet Wynn Descutner was one of her students who went on to teach there and to direct from scores.

Janet Wynn Descutner not only taught the dancers but also a few interested people from physical education who came into the classes. One was Ann Lilly who did her master's thesis on swimming—notating various strokes and stunts for water ballet which she felt could better be described in notation than with words and pictures. She has gone on to develop a sports notation class which has now been accepted into the curriculum after being tested for two quarters. It is a required course for women physical education majors.

Two years ago Ann Lilly spoke at a conference at the Bureau. Her object in developing this course was to find new ways of developing perception in students who would become physical education teachers. In order to teach physical education, one must be able to see movement. To write it, you have to have seen it. She reported that not only did the students start to see, but they became more aware of their own body. In the course they were not trying to decide whether one was right or wrong in performing something. The objectives were to see what was being done, to learn something about Labanotation, to be able to apply it, to be able to use the terms, and to carry on a conversation which people could understand.

The classes were small; enrollment was by choice. They met four times a week. The enthusiasm was such during the spring quarter that they elected to come one day a week at 7:15 a.m. instead of 8:00 a.m. because they felt they needed one two-hour period. Several students did teaching projects in which they used notation terminology in teaching a stroke or skill and found they had remarkable success in communicating.

Men's Department Involved

The Men's Physical Education Department also became involved with the Dance Department. When Seymour Kleinman was asked to write a handbook on ballroom dance, he decided to illustrate the basic steps in Labanotation.

This notation activity at Ohio State has had the support of Margaret Mordy, head of Women's Physical Education. She told me several years ago that she believed that notation was going to have a revolutionary effect on physical education.

Notation and Kinesiology Related

At UCLA, where notation is taught by Carol Scothorn and kinesiology for the dancers by Valerie Hunt, much has been done to relate the two subjects. Carol Scothorn and Pia Gilbert, who teaches music to the dancers, have worked out various ways of teaching rhythms in both music and dance notations. Carol Scothorn has also used some aspects of notation in her composition classes. This only touches on a few of the developments within a dance department.

In Tokyo in 1963 with the Limón Company, I met a gentleman teaching in one of the universities who presented me with a pamphlet he had written which contained notation of several skills including skiing. I could not read the Japanese words, but I could understand the notation. This is true of materials which is received from abroad where work is being done in Hungary, Yugoslavia, and Poland to preserve the folk dances. In Hungary notators are hired by the government. While in this country notators are regarded as being a bit peculiar, there they are the specialists—recorders of source material for the choreographers who can then choose what they want to develop for the stage.

I have presented some of the positive results of using notation. What are some of the objections to it? Very often the criticism is that notation is too detailed, that a modification should be made for this or that purpose. I believe that it is more a matter of selecting what aspect of the notation you want to use. There is the detailed structural description which is what is generally thought of when notation is mentioned. There is also effort-shape which concerns itself with the quality of movement. In this country it is primarily being used in work in movement therapy and anthropology. However, it is beginning to be explored more intensively by dancers and physical educators and should prove beneficial to both these fields.

From England comes a new development in the system which is called Motif Writing. This has been contributed by Valerie Preston-Dunlop. It consists of using movement ideas in a general rather than in a specific way. It has great possibilities for use in the beginning study of dance and movement. It can be used to introduce movement ideas from which compositions or improvisations can be developed. It is something that the dance teacher can handle quickly and easily in the class without having to teach the full notation and without having to be concerned with full analysis in the beginning. All movement ideas can be presented so the student is not limited just to the support and arm columns as is often the case when we teach notation to beginning students.

New and better ways of teaching notation are developing. Soon notation will only be "taught" to the specialists who wish to learn all the fine details. Students will just absorb it along with their dance training. It will be as much a part of learning dance as music notation is of learning music.

Chapter VI

CREATIVITY AND DANCE

The Case for Creativity

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The greatness of art depends absolutely on the greatness of the artist's individuality.

—Robert Henri

I firmly believe in the concept of teaching for creativity. In this article I use the thoughts of innovators from other fields to make a viable case for creativity. These people have illustrated their concern for the survival of creativity and the creative individual in the areas of art, education, and psychology.

Robert Henri, the early twentieth century artist, believed that there are two general classes of people in the world—the students and the nonstudents. The student is flexible, open to change, capable of great mental and spiritual activity, and continually exposing and expressing his ideas. To become effective as educators it seems essential that we develop a "student" attitude toward life in general and toward education in particular. In dance education we have always valued the student who displays integrity, honesty, the love of inquiry, the desire to see beyond, and the courage to express these qualities in organized fashion which gives form and order to movement. This student, if he is to enter the creative endeavor, must possess sensitivity and be capable of intense feeling and profound contemplation. He must learn to understand and value his own emotions and ideas and never to undervalue them.

Paul D. Plowman believes that "Creativity may be thought of as an attitude or a process for extending awareness, for overcoming obstacles to thinking and doing, and for producing original and worthwhile products."[1] Creativity in itself is a potential, not a set of accomplishments.

Researchers have identified certain traits which tend to appear in the personalities of creative individuals in all fields. Most scientific observers have noted the drive and intense energy with which these individuals apply themselves to a task. Gardner states that the creative man "has faith in his capacity to do the things that he wants and needs to do in the area of his chosen work."[2] The creative person has not been trapped into set, standardized patterns of behavior or response, but we are well aware of the fact that the school can thwart, frustrate, and block the creative impulse.

Ryland W. Crary feels that the school must undertake the responsibility for the development of the creative-aesthetic potential of students.[3] If dance educators are to foster and, indeed, nurture the creative environment for students, they must focus on the student—not the subject matter. Crary states that the real "subjects" of education are the students.[4] It is not surprising, since contemporary society's demand for productivity has spread even into the realm of education and the arts, that educators have become preoccupied with the product. As part of physical education, dance educators have joined the chorus of those who objected to and fought against the emphasis that the athletic coach has placed on the product—the winning record—as opposed to the student and his needs. Yet, too often we have engaged in a similar activity. College campuses abound with semi-professional dance groups which exploit the technical talent and skill of a few technicians but seldom use the creative talents of the students. I submit that, as dance educators, we must reexamine our purpose and redefine our objectives for dance education in terms of the student and not in terms of the annual dance production.

As educators we have a responsibility to the student as a human being first and foremost. Our programs should exist for him and not for self-aggrandizement. We must learn to move toward the student's frame of experience. If the student is to flourish creatively, educators must be available, trustworthy, objective, and nonjudgmental; we have the awesome responsibility of making learning a matter of involvement, participation, and discovery.

Crary believes that the educational environment can add to the actualization of fulfillment for the student in the following ways:

> The school can build and increase the intelligence of the child.
>
> The school can motivate or remonstrate the human person toward human growth and fulfillment.
>
> The school can support the child in his quest to discover himself and can help to build a secure personality, to build the indomitable ego.[5]

Dance education can adequately provide the environment for such fulfillment of the student. Further, the dance educator can meet the basic requirements that Crary sets forth for the educator who wishes to be considered professional: (1) substantial understanding of a field of knowledge, (2) practical skill in the organization of a learning situation, and (3) knowledge of the learner and the matters relevant to his learning.[6]

In addition to these requirements, the dance educator must know his field in relation to other subjects the student has studied and those he is presently engaged in, and he must be accomplished in group dynamics, human relations, interpersonal relationships, and in initiating thought-provoking problem solving techniques.

The student should have the opportunity to seek his identity, bring meaning to his role, express his ideas, and find reassurance in creative attempts. The age, personality, and experience of the learner should be considered. Bruner's method of discovery may have to be combined with Gagne's theory of guided learning.[7] Jackson has stated the importance of the educator's ability to bring relevance to the examples he uses, to express concern over the progress of the student and to communicate this concern, and to reinforce and encourage student performance—in general, to respond as one individual to another.[8]

The dance educator who can accept himself and his feelings seems to have a more favorable effect on the student. He has no need for façade or insincerity; he does not impose his ideas upon his students, but he does make his knowledge and experience available when needed. He becomes a resource person who provides the climate suitable for creative activity.[9] We should not be concerned with teaching the student what *we* know; rather we should strive to stimulate the student to extend his own knowledge.

If, as dance educators, we encounter resistance to educational theories, be certain that we must believe in ourselves, our students, and the future. As Robert Henri has aptly stated: "Do not let the fact that things are not made for you, that conditions are not as they should be, stop you. Go on anyway. Everything depends on those who go on anyway.' [10] We must not become discouraged in face of adversity; we must cling to our beliefs and forge a new path, gain a new foothold, and secure a new frontier for the seeds of creativity to be sown and harvested. □

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[1] Paul D. Plowman, *Behavioral Objectives* (Chicago: Science Research Associates, Inc., 1971), p. 160.

[2] John W. Gardner, *Self-Renewal* (New York: Harper & Row, Publishers, 1964), p. 40.

[3] Ryland W. Crary, *Humanizing the School* (New York: Alfred A. Knopf, 1969), p. 304.

[4] *Ibid.*, p. 275.

[5] *Ibid.*, p. 214.

[6] *Ibid.*, pp. 115-16.

[7] *Ibid.*, pp. 225-26.

[8] *Ibid.*

[9] Harvey F. Clarizio, Robert C. Craig, and William A. Mehrens, eds., *Contemporary Issues in Educational Psychology* (Boston: Allyn & Bacon, Inc., 1970), p. 22.

[10] Robert Henri, *The Art Spirit* (Philadelphia: J. B. Lippincott Company, 1960), p. 314.

Creative Movement Exploration

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For the past two decades educators on all levels have become increasingly concerned with creativity in the classroom as part of the teaching and learning process. Efforts toward enhancing the development of individual creativity within the scope of the daily educational process have been, more and more, directed toward the elementary level. This is logical because the first few years of exposure to formal education can make the difference between a youngster who allows himself to examine his learning environment with a probing, questioning mind and one who settles for or even demands rote learning for the duration of his educational experience.

All areas of subject matter taught on the elementary level have been carefully reviewed by educators to determine where and how materials can be most effectively taught using the new "creativity enhancing techniques," sometimes referred to as problem solving techniques. This is all well and good, but it seems that in some instances we have, as a result, put the cart before the horse—making for difficult, uphill learning.

Let us examine this idea in terms of physical education on the elementary level. It has always been assumed that the most desirable outcome of physical education is a person who can and does play several sports well, or dance well, or perform well in the area of gymnastics. We make a lot of noises about worthy use of leisure time, a sound mind in a sound body, and a number of other equally fine educational outcomes. The fact remains, however, that our picture of the truly physically educated man is one who is successful in some type of athletics, even if it is only on a weekend or evening basis. A person who can participate actively and successfully in athletics as a vocation or avocation is likely living a full, vigorous, and healthy life. That sounds like an excellent outcome.

But at this point we really start to get things turned around. These *are* desirable long-term, specific outcomes for a physical education program. We then look at the elementary physical education program and set up, if not on paper at least in our attitudes and ideas, some dangerous preconceptions about physical education. In a program of elementary physical education designed to enhance creativity, preconceptions are not only dangerous, they are downright subversive. When we start working with early elementary children, despite our creative intentions, we have already determined that the desirable outcome of physical education is to be able to perform a set of specific skills. As a result, every movement exploration is designed, consciously or unconsciously, to lead up to these specific skills. For example, exploration activities with a ball are always done with the idea of developing ball handling skills and, ultimately, ball handling games—team sports. Explorations with mats automatically, we think, must lead toward formal gymnastics skills. In the *long* run this is a positive outcome. It is also *only one of several* possible positive outcomes.

Unfortunately, as soon as the teacher or program director sees movement exploration only as a means of leading up to specific skills, he unconsciously eliminates many exploratory tangents which would be challenging, pleasant, and enriching experiences. If we are always teaching toward some preconceived specificity, we have lost the basic purpose of education for creativity—discovering new and interesting juxtapositions of known materials. As a result, physical education becomes nothing but education for sports and athletics rather than a means of education and of reinforcing learning through the physical sensory mechanisms.

Creativity really means an individual looking at aspects of an activity or situation in a way that he never thought of before. To allow this to occur, we must give the child the opportunity to actually look at *all* the aspects. It may be a shock to some that a child may think of something in relation to a given situation that we had not thought of previously. If our teaching pattern has a specific preconceived outcome, then that child's response is incorrect and therefore unsuccessful for him. If we are honestly trying to encourage creative movement exploration, that new response is not only correct—it is superior.

By patterning all our educational activities with desirable "adult" outcomes in mind, we limit our ability to really educate our children physically and otherwise. A truly educated person is one who is willing to explore situations and make or withhold value judgments about those situations based on an intelligent synthesis of all possibilities (or as many as he can determine at a given time). If his educational process has always been geared to a limited exploration leading clearly to specific ends, his own evaluation of situations with which he must be able to grapple is going to be limited. Whatever problem solving he does will involve only those obvious aspects which can be found easily.

By always thinking of specific skills as the major outcome of physical education, we often lead up to and get hung up on the ultimate specific skill. We practice it, perform it, and nag about the correct way to do it until the activity has been destroyed for those who cannot achieve success in that particular skill at that particular time. When this lack of success becomes frequent, as it does for many children, we have destroyed physical activities for them, rather than creating potentially truly physically educated people who can enjoy indulging in movement as a means of developing their own mental and physical abilities.

As a result of a lack of successful physical educational experiences, we have a series of generations of people who know they ought to participate in some kind of activity but hate it because they never had any success at it. These people see physical education merely as training for athletics and not as a means of enlarging their own communicative abilities or their sensitivity to their environment and to one another. Many students who come to creative rhythmic activities come willingly, work themselves vigorously for an hour—with great glee—but hate "PE" because they do not feel successful or mentally challenged in the typical "specific skill" atmosphere in the elementary school physical education class. In other words, they are frequently not able to perform well and they are also *bored.*

What is needed is an elementary physical education program which allows students to discover movement as movement; allows movement and the kinesthetic sense to be a means of enhancing and enriching academic learning; and allows movement to be recognized as a means of communication. Movement should be experienced in every possible way so that the child has an opportunity to move every way he can, rather than make only those rather limited movements required in specific sports or dance skills. This would allow for individual success as well as making movement classes more interesting.

For example, one always thinks of physical education as being involved with strength, agility, flexibility, etc. Our bodies, however, are equipped with a sensory mechanism called kinesthesis and an intellectual involvement with this sense which allows a communicative ability called empathy to function. Through these two devices—kinesthesis and empathy—the human body can actually learn through movement. The child can learn through physical movement how it would feel for the wind to blow a piece of paper; how the ocean waves undulate, swell, and curl; how softly fog creeps. This kind of movement experience can make words, experiences, and environments more meaningful. Much of our communication is gesture, which reinforces what we are saying. Why then shouldn't gesture, a perceptual motor activity, be used as a means of increasing awareness and understanding, a means of reinforcing our total learning process—physical education in the most literal sense?

Movement experiences should be fun and challenging, both physically and mentally. The challenge comes easily when children are asked to solve movement problems that involve thought processes. It becomes fun and creative when the child discovers that he can make a correct and successful response even if it is not the same as his neighbor's. Once the child has had an opportunity to discover the multitude of ways he can move his body and why it moves as it does, when he finds movement a means of learning and communication as well as a discipline, it can be used successfully as a means of reinforcing many aspects of his education. Then he will be prepared to analyze and solve the movement problems presented by specific activity skills. He will then feel confident in his own movement ability and will be able to determine the activities in which he has the most interest. Finally, he will have experienced success within physical education and will not walk away from it, or dread the fact that he must participate in "PE." He will, in fact, have the horse before the cart, using movement as a means of reinforcing his education and his own self-image. Ultimately he will be ready to add specific movement skills to his education as well. □

A Road to Disciplined Self-Expression

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When one looks at modern dance for the first time, he is apt to see only free and fanciful body movements whose meanings seem vague and whose relationships to the other arts appear unclear. To the uninitiated, this apparent freedom is equated with "creativity," which many educators interpret as spontaneity, abandon, and freedom from controls. Nothing could be further from the truth! Nothing is more discouraging to a young student than to attempt to develop or express an idea in movement when he has little basic dance technique, knowledge of its relationship to music, or ability to anticipate dramatic effect. A dance student must develop a vocabulary of movement, personal body control, and dramatic sensitivity before he is free to develop his ideas (or those of others) into movement phrases, from which effective, well-constructed, and meaningful dances may emerge.

This article suggests sources of dramatic movement and activities which have proved successful in developing an effective modern dance program in the public schools. Other approaches are undoubtedly equally useful, and the interested and inventive teacher will naturally modify these tools to meet individual needs. The dance instructor must present techniques and situations which enable the students to explore dance movement, discovering when to move and how to move, in order to be expressive and meaningful to oneself and to others.

One of the most natural and useful sources of bodily movement is music. Music and dance are so closely interrelated that it is difficult to consider the development of sensitive dances without being concerned with their response to the elements of music. The more a dancer is able to perceive the subtle components of music, the more intelligently he can develop his own subtle movement responses.

Not all music is well suited for use in modern dance. The related study of dance and musical elements helps the dancer grow in discrimination and selectivity and results in increased understanding and appreciation of music as an incidental, but important, component of the dancer's art. The elements of music vital to the development of meaningful dance are rhythm, tempo, dynamics, style, and form.

Rhythm. Rhythm is the element which regulates the forward flow of sound or movement. Usually, one thinks of regular, recurring patterns as possessing rhythm. However, not all motion is marked by regularity, and it is useful for dance students to experiment with at least two kinds of rhythmic activity: the pulse or underlying beat, and the melodic rhythm of the music. Responding to the underlying beat is a simple matter. As students clap and later move to this beat, they soon discover the regularity of the pulse, and the recurring patterns of accents which divide pulses into groups. Responding to the rhythm of a particular melody will reveal unique patterns of accents and durations which may coincide with those of the beat, be shorter or longer, or actually conflict with the regular underlying pulse. An interesting activity which students enjoy, and which results in a surprising sense of genuine accomplishment, is the development of movement phrases by two groups of dancers, one acting out the underlying pulse, and the other moving to the rhythm of the melody. Dramatic feeling may be introduced at this primary stage by relating the movement to such ideas as a mechanical toy which runs down, shopping in a bargain basement, or a ride in a subway.

Names of students provide ideal sources for rhythmic patterns. A name rhythm may be clapped to an underlying beat, then a movement developed based upon the pattern of sound. Groups of students may work together, developing a more extended dance based upon their combined name rhythms. The teacher's role in this exploration should be one of pointing out ways of keeping the personal character of each rhythm pattern—for example, by changing direction with the introduction of each rhythmic phrase—or of pointing out the conflicting, and sometimes incompatible, combinations produced when the name rhythms are performed simultaneously. Final decisions on appropriate movements are made *after* the students are aware of the components present.

Tempo. Tempo relates to the general speed of movement. Students may profitably explore movements in various speeds to discover the possibilities of different qualities in motion. A particular tempo may suggest to one student a lazy or tired response; to another, a giant moving with long steps; to another a weightless man in space. To illustrate the fact that tempo affects the quality of movement, students may perform the same movement phrase at a fast tempo, then at a much slower one. The meaning of the phrase, and the body control necessary to execute the idea, will vary considerably from one tempo to the next. At this point, the student should be ready to develop a movement phrase taking tempo alone as the basis for his ideas. Later he may be given the more difficult task of moving in contradiction to the tempo—for example, developing a slow, sustained movement to a fast, strongly accented tempo.

Dynamics. Dynamics influence the intensity of movement and of sound. Shadings of dynamics from soft to loud in music can be translated into dance movement using the idea of contrast—for example, changing from a percussive or energetic movement to a relaxed, sustained one. This component helps create tension in the movement, and results in more interesting and believable physical activity.

Ideas relating to dynamics which are completely opposed to each other may be developed as dance phrases: war versus peace; old age versus youth; love versus hate; happiness versus sadness; courage versus fear; strength versus weakness. A class may work in groups of from two to seven, dividing the activity so that half of the groups move to one dynamic level, half to the contrasting one; thus the dramatic import of dynamics may be quickly and effectively illustrated.

Style. Style encompasses all the identifiable characteristics of a people, a composer, an author, a dancer, or a historical period. In dance, stylizing implies heightening, emphasizing, or exaggerating certain characteristics in order to produce a distinctive manner of performance. Early steps in developing a sense of style may be based on fundamental movements such as walking, skipping, hopping, or sliding across the floor. For example, the instructor could take a simple walk and attempt to demonstrate it in the baroque style, possibly with a regal, formal, and dignified movement. Ideas more readily apparent to the youngster might include walking like a mechanical robot, a bowlegged cowboy, or a man with a wooden leg.

Students enjoy stylizing movement; to indulge in caricature is a favorite pastime of teenagers. To be able to stylize appropriately requires knowledge of the unique characteristics to be emphasized, and may require research in considerable depth, a desirable academic tangent to the usual dance class activities. One of the best sources from which to draw ideas is ethnic or folk dance — for example, the stamping and clapping of the Spanish dance, the angular, delicate movements of the Oriental dance, the vigorous and complex rhythm of primitive African dances, or the rough-and-ready attitude of the hard-riding cowboy. Imaginative extensions could carry the students into outer space, or into a consideration of how one would be likely to dance in the automated future. The use of electronic and computerized music adds greatly to the latter activities.

Form. Form in dance, as in the other arts, provides a sense of relatedness among the various elements contained in a particular segment of time or space. It is not difficult to perceive design in music once familiarity with the elements of rhythm, melody, tempo, and dynamics have been achieved. A basic theme in all form is the expression of an idea which must be followed by a second, related thought in order to achieve a feeling of completeness or satisfaction. A simple example is the question followed by an answer. In dance, a good starting point is to have the teacher clap a rhythmic question to be completed by a member of the class. The two ideas may then be expressed in movement, first with the teacher providing the initial phrase, then with students alone working out both parts of the complete idea. It is useful to the achievement of logical design to stress the fact that a dance should have a beginning, a logical climax somewhere in the development, and a feeling of finality (or conscious lack of it) at the end. It takes several phrases to develop a sense of drama in dance, each phrase containing some significant thought or idea which depends on the next for its fulfillment.

Improvisation. Stimulating young dancers to create their own designs in movement requires enthusiasm and imagination on the part of the teacher. A beginning technique is to present ideas contained in single words, such as popcorn, bubble gum, rubber, alphabet letters. Emotions generate many original dance phrases: fear, hate, happiness, and love. The most successful improvisations the writer has seen are those which derive from the use of props—for example, sea shells, plastic cloths, tube jerseys, elastic, feathers, barrels with holes cut in them, small stools or chairs. The texture, design, weight, color, utility, and mobility of the object help the student to move with the prop. Variety can be achieved by working with the prop in one phrase of movement, and without it in the next. Vocal accompaniments and simple rhythm instruments can also accompany or suggest movement. Such ideas are unlimited. There is nothing more rewarding to a student than to have created a dance phrase from an idea or feeling that he has conceived. However, such creativity requires not only freedom of expression, but also a well disciplined body, sensitive to the stimuli that life provides. □

TEACHING DANCE IMPROVISATION CREATIVELY

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There is more to dancing than technique. A dancer's artistic awareness and creative ability are as important as a perfect turnout or extension. Through improvisation, dancers can explore and expand their creativity.

As teacher, you can learn to lead your group improvs with deeper sensitivity, keener awareness, and greater success. But what exactly is dance improvisation? How is it linked to the creative process? How can you use that knowledge functionally with a class of 10 or 20?

Dance improvisation fuses creation with execution, the dancer simultaneously originates and performs movement without preplanning. It is thus "creative movement of the moment." An intangible and nonacademic process, it is marked by distinct stages collectively found in the creative process: familiarization, exploration, illumination, and forming. In each stage, you as leader guide your people, helping release the optimum of their creative potential.

Creativity's starting point is a sense of wonder, of readiness for discovery. It demands time, concentration, hard work, direction, awareness, and a commitment to the moment, facing each problem anew, without preconceptions. You must help build an atmosphere that will facilitate these conditions. How?

Begin each improv by giving your dancers a few moments to *center* themselves in mind and body—standing in neutral, sitting, or lying down. You may have them close their eyes at this point; some dancers actually prefer doing entire improvs this way to increase concentration and kinesthetic awareness. These "centering" moments quietly bring them to a neutral beginning.

Familiarization

This is the exposure or stage-setting phase when you'll define the problem, letting your group know the structure they'll be dealing with. Make your directions short, simple, and to the point, allowing physical response time as you go. For instance:

> Let your body be a piece of elastic . . . stretch it . . . slowly . . . keep stretching as far as it can go . . . are you completely stretched . . . through to your toes . . . your eyes . . . your elbows? When you're sure every cell in your body is completely stretched, then snap back, *quick*.

In the first 11 words you've told what the improv is about. You established a concrete image (elastic), a type of movement (stretch), and the timing (slowly). Both the subject and explanation quickly and easily lend themselves to movement.

Bogging your dancers down with too many ideas or directions before they even begin to move can result in too much thought, and thus infringe on spontaneity. Give enough verbal input to get them moving, but not so much that impulse movement will be hampered.

Be specific, creating boundaries that are defined but not over-confining. As a rule, the more inexperienced the group, the narrower the scope of the structure. Telling a novice to "move and create" gives license, not freedom, and will only lead to confusion or chaos. The beginner needs direct, concrete images to work with. Make use of sensory stimuli (ones they can feel, taste, smell, see, hear), of movement-oriented words (walk, fall, turn, shake), of qualities (sticky, weak, airy, sharp).

Working with experienced improvisers allows looser and more abstract structuring. But don't bypass the simple and the concrete; their potential remains rich for the veteran improviser.

The familiarization stage sets the mood and tone, establishes the theme of the improv. Maximize it.

Exploration

This is the time of concentrated effort and experimentation. Direct it only enough to keep it within the scope of the improv.

Encourage openness and an attitude of "anything goes," for this is a time of physical brainstorming in response to your suggestions. Give your people time to work by themselves. Only interject comments or alternate approaches if they seem to run dry. Suggest changing levels, using other body parts, space or time variations, but be careful *not* to do this prematurely!

The experienced improviser may already be using these tools but might fall into another trap, that of reusing old movements. Even if they're lovely, remember that our goal is to explore the new, the unfamiliar. When this rut occurs, call it to the improviser's attention, so he can cast it aside and go on to something fresh.

Experimentation and active involvement are crucial at this point. Many variations within the structure should be played with, resulting in diverse branching of your general theme. Ideas may come quickly or erratically or may not come at all, resulting in aimless wandering. The range may be wide or narrowly concentrated. In any case, keep encouraging explorations.

Illumination

In improvisation, illumination is the awareness of a movement in progress that is consciously realized by the dancer as one that "works." It can occur between exploration and forming, or in both of them. Unlike the problem-solving of math or science, the number of "right" solutions is infinite. This is one of improv's richest beauties. Everyone can be "right" and yet be totally different. Recognizing these right solutions correlates to the "ah ha!" moment of illumination.

It's easier for experienced dancers to recognize these. They understand the elements of good movement and realize when they occur. That's because they're familiar with quality, form, design, and dynamics and have the ability to see movement with a third eye, the eye of the audience.

But what about novices? At best, they're aware of what *feels* good. Often they're so wrapped up in the doing that they don't realize *what* they're doing or how it looks and may miss that moment of insight which requires awareness. This is where you can help. Perhaps preface the improv by suggesting "try to recognize what feels good." Talk afterwards to help the dancers recall those feelings; this is a first step in building awareness without necessarily having to recreate movements. In any case, your goal is to help the dancer recognize those movements that capture the essence of the improv.

Forming

This final stage varies somewhat, depending on the dancer's goal. Some may want to use the improv for future composition; others may merely want it to be a time of free and unplanned creativity, "poking around beyond Z." Sometimes the dancer is both of these simultaneously, or may switch back and forth during a single improv. In both instances, some sort of forming takes place; you need to facilitate that process.

Composition-oriented improvisers (beginner or advanced) will consciously try to extract and remember what worked, using the kernels that seem best; extraneous stuff is forgotten, cast aside. Encourage this. Have them physically recreate key movements, learning them into their bodies. Afterwards, these can be enlarged upon, developed, or simplified, as desired.

The advanced dancer may be surer of what to keep and what to discard. But the novice who is composition-oriented also needs to start making distinctions about what is relevant and worth keeping. Sometime, remember certain movement patterns you see and repeat them for the group after the improv is over. See if the creator knows it is *his* movement.

Or you can occasionally (vocally) focus in on a particular movement *while in progress,* thereby letting the dancer know what works visually, to that all-important third eye, which he hasn't yet incorporated into himself. But *don't* take over this forming and selecting process for your dancers; they must learn to make their own judgments.

Ask *them* to choose a movement and repeat it. Later, have them show it to each other. Encourage their comments, but don't prejudice their reactions by giving your ideas first. Being critical of someone else's work will inevitably help them become keener critics of themselves.

The improvisation-oriented people in your group, more concerned with the creative moments of the improv for its own sake, also pass through the forming stage, though not as specifically nor perhaps as consciously. Maybe they'll feel the improv was "good" (in effect, that it brought a sense of involvement, productivity, and satisfaction). When they share their feelings and responses after the improv is over, your role stays basically passive; *their* views are primary. This chance to digest and think it over will verbally or internally strengthen the improv experience for them, forming it more clearly in their mind-body-emotion self.

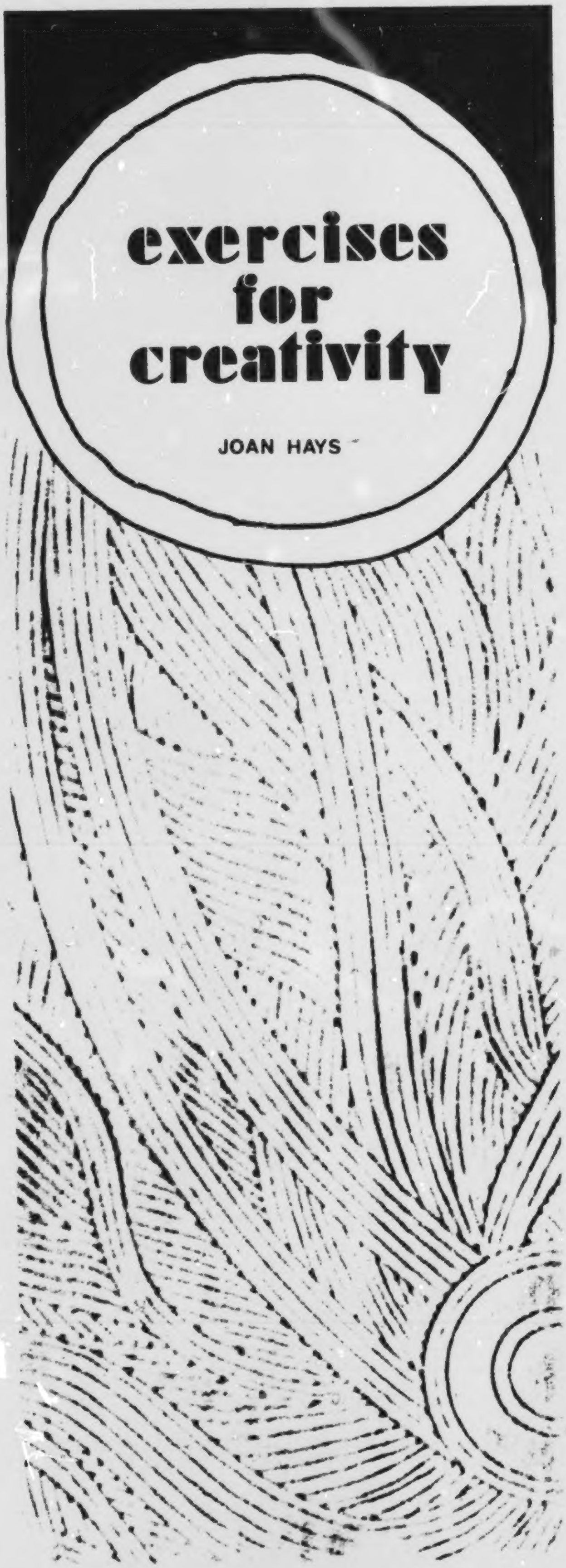
Forming may also occur subconsciously, adding new or altered forms of kinesthetic awareness to the movement vocabulary. At a future time, some of these elements may return like an echo from the past or be felt as a remembered sensation.

Sometimes end a session on a point of departure, suggesting compositions as an outgrowth of the improv just completed. This extra step, from forming to organization or composition, can result in continued improvisation, as they explore ways of expanding movement themes into phrases or dances. ☐

121

exercises for creativity

JOAN HAYS



Creativity has been a "hot" word on the American educational scene. Researchers have tried to test it, isolate it, break it down, dissect it, and put it into a handy little formula so that all one has to do is act out the component parts and "Eureka," one is suddenly creative. Teachers have tried to teach "creativity" and "creatively" and many teaching methods have been justified by the name "creative."

Meanwhile, as the research goes on, those in the teaching profession have been faced with the problem of trying to utilize creativity, in its whole state, in the classroom. And it has been an exceedingly difficult task since creativity is a highly elusive and highly individual quality. It is known that people possess it in varying degrees and that some people may be more creative in one area than another. But, because of the unknown factors of creativity, it is often easier to stay with the methods one knows will work in a classroom situation and not get involved in exploratory techniques.

Many teachers find creative teaching undesirable because of the extra time, effort, and noise which are an inherent part of the creative learning situation. Others lack confidence in their own ability to be creative, much less help others to be creative. Still others find it easy to be a "creative teacher" but do not allow student creativity. There are many teachers, however, who would be glad to experiment with creativity if they knew where and how to begin. And once the beginning has been made, they are likely to be caught up in the mushrooming growth and development of a truly creative teaching-learning situation.

Although there is much general discussion about developing an atmosphere in which creativity can occur, there is little specific help for those not well grounded in the "theory of exploration" in learning. In the few books which do offer some help, either the material is so specific as to be limiting, or the authors give the creative situations such an aura of mysticism that teachers may feel grossly inadequate.

To fill this gap, I have designed a series of simple sensory exercises to help develop two basic components of the creative quality. They should be helpful especially to the teacher just beginning to have a try at developing student creativity. The two factors are concentration and imagination: it has been found necessary to be able to focus the mind upon the task at hand (concentration) and then to allow the task to be seen in a different light (imagination). The following mental exercises are designed to help stimulate and develop these two qualities so necessary to the end product—creativity.

At first, some of the concepts and ideas may seem "old hat" to one who has worked extensively with movement exploration, and some of them *are* when they are related solely to movement exploration. The

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unique quality about these exercises is that they are designed primarily for stretching the mind rather than the muscles.

This concept of mental exercise has several advantages: (1) the exercises need not be restricted to any age level, (2) they can apply to any area, not just the area of movement exploration, (3) they are simple to administer, (4) they take very little time, and (5) they alert the students and "warm-up" the brain for the task at hand more quickly than many physical exploration activities do. For example, in working with students to develop creative movement ideas it sometimes takes a full hour before things start to "click," before one gets in the mood. But with these brief "concentration-imagination" exercises the mood arrives much more quickly, and frequently more intensely.

Each separate sensory exercise is dealt with in three sections: (1) the area of concentration development, (2) the area of imagination, and (3) the area of movement exploration, particularly as it applies to dance.

Each of the following exercises is designed to stimulate a single sensory capacity. It is wise to try to keep other stimuli to a minimum to allow utmost concentration. The students should be as relaxed as possible. Any residual tensions will get in the way of developing either concentration or imagination. The greatest success with these exercises will be achieved if the imagination sequence is always preceded by a concentration exercise. It is most helpful in setting the stage for the exploration activities.

Projects of this nature are simple to devise, since the format remains essentially the same for each exercise. As teachers try each of the projects listed here, further variations or extensions will come to mind. It does not take long to develop a large selection of sensory exercises of one's own design.

The projects are easy to use. Equipment needed is readily available and inexpensive. The exercises will add variety to standard teaching techniques, and if used to introduce creative activity periods of any kind, they will aid in the fluency and intensity of the activity. It is helpful to have several possibilities on hand, since the novelty of the situation aids in fostering creative responses.

Project One: Auditory Stimuli

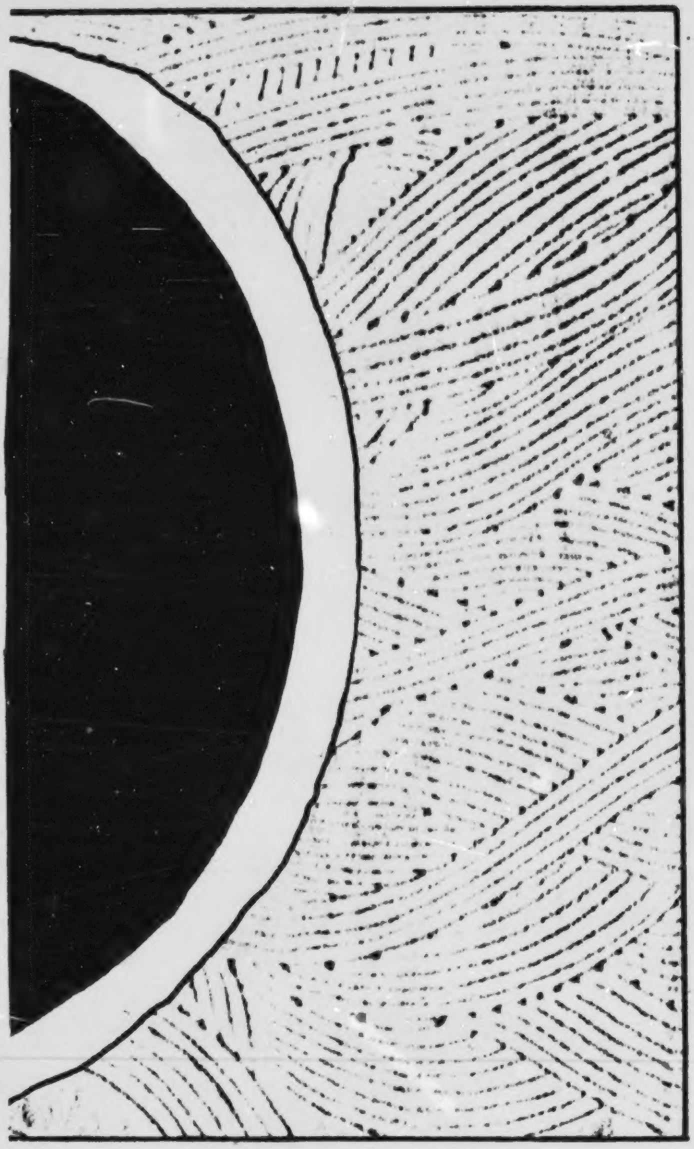
Random noises

1. For *concentration* ask the group to close their eyes and listen to the sounds that the teacher makes. They should try to identify the sounds and recall the order in which they were made. The instructor may do such things as rattle keys, slam a door, tap on the table, walk, make vocal sounds, or anything of that nature. Six to twelve sounds are enough, depending upon the age and experience of the group. Ask the class to tell you what the sounds were in the order they occurred. Working as a class they will be able to do this successfully. It is not so important that they are absolutely accurate, but rather that their minds are working in a specific direction.
2. For *imagination* give the same instructions as for concentration except that instead of remembering the sounds, ask the students to make up a story to go with the sounds as they happen—no matter how unusual. The teacher again creates a variety of sounds, slowly enough so that the students have time to add each one to his story in the order that each one occurs. Ask some one to tell his story. The more unusual the sounds, the more challenging the project and the more unusual the story.
3. For *movement exploration* ask the students, still with their eyes closed, to make a movement to each sound that is made. Later, they may work in groups to create their own sounds and movements, thus creating a dance and the accompaniment to go with it.

Musical Selection

A variation of the auditory project is to select a piece of fairly standard music which has a varied orchestration. (The second movement of Bartok's "Concerto for Orchestra" is a good selection. Electronic music would also be highly satisfactory for this sort of project as it would perhaps be even more challenging.)

1. For *concentration* ask the students to listen to the music with their eyes closed and see if they can identify the instruments used. If they do not know



the names of the instruments, ask them to count how many different instrument sounds they hear.

2. For *imagination* ask the student to think of things which might move like the music sounds, animals, perhaps, or people. Another problem might be to draw or paint as they listen to the music.
3. For *movement exploration*, ask them to move to the beat of the music, or change their movement when the instruments change. A group might enjoy making up a dance to the story they made up in part two of this project.

Words

Words can also be used to help stimulate concentration and imagination. The words selected should emphasize a quality of movement or an unusual sound. Two excellent sources of words are the works of Barbara Mettler (Mettler Studios, Tucson, Arizona) and Walt Kelly (originator of Pogo). Examples of words from Mettler: wriggle, stretch, bounce, jump, scurry, trudge, stalk, dodge, pounce, limp, creep, undulate. Examples of words from Kelly: moomph, mweek, aargh, gumph, kurplatz, whoosh, rowr-bazzle, bazz-fazz, splop, gomf, octopoctowocles, grammatiwackle.

1. For *concentration*, the student makes a mental picture of the word as the teacher says it and then attempts to remember all the words in sequence. It will help if the student works with eyes closed and is given a list of about ten words.
2. For *imagination* ask the student to make a poem (it doesn't have to rhyme) using the given words, in order. This problem can be further structured by asking the students to use only the words given or use other words and make a story or draw a composite picture based on the words.
3. For *movement exploration* ask the students to make a movement to go with each word, then begin exploring the word for its sibilant sounds, its plosive sounds, the consonants and vowels, to draw more movement out of each word. Finally, make a movement study that goes with a series of words, staying with each one as long as the dancer desires.

Project Two: Tactile Stimuli

Textures

(Work with sets of about ten different objects of varying texture, such as something rough, soft, prickly, gritty, smooth, waxy, furry, silky, nubby, lumpy.)

1. For *concentration* have the students feel the objects with their hands (eyes closed, of course) and identify them. This may be difficult at first since we usually depend on our eyes and tend to be "out of touch" with our fingers. Or ask the students to look around the room and count how many different textures they can see.
2. For *imagination* ask the students to make a story to go with the textures as they see or feel them. Whatever the texture suggests is included in the story. If it is rough, it may suggest the mountains or the moon, or if the texture is soft, it may suggest cushions or air.
3. For *movement exploration*, students imagine they are walking on, sitting on, or surrounded by whatever the texture is they are feeling. Another possibility is to ask the class to move as they would move if their bodies were made up of that particular texture. This is a good opportunity to emphasize qualities and dynamics of movement.

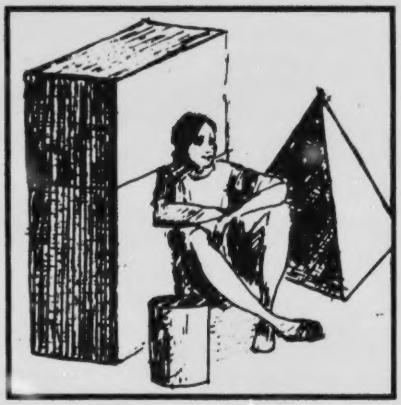
Project Three: Visual Stimuli

Shapes

The shapes can be either geometrical or irregular. It may help if they are of different colors so that color and shape problems can be mixed.

1. For *concentration* the teacher shows each shape for a few seconds, asking the students to identify them and remember the shape, color, and order in which it was shown. Another method is to ask the students to look around the room and find these shapes somewhere else, or to think of things that have that shape.
2. For *imagination* ask the students to draw things using just one shape, several shapes, all shapes just once, one shape several times, or any combination any number of times.
3. For *movement exploration* ask how many ways the student can make each shape with his own body, or some part of it. Can two people make this shape together? Can the student make the shape with his body and then make it move? Can the shapes be made into a floor pattern or into a dance pattern?

Photographs can also be used in this same manner, as can colors. A "visual tray" containing about 20 different everyday objects can also be used with good results.



A DANCE LESSON BASED ON GEOMETRIC SHAPES

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Problem solving, a popular technique in all phases of teaching physical education today, lends itself nicely to the area of dance. This approach to dance may raise questions for the physical education teacher who has majored in individual and team sports. Confronted with teaching a unit of dance for which she/he has a minimum of training, a teacher may ask such things as: What goal am I working toward in each class period? How do I present my lesson in a problem form and yet allow for individuality and creativity from the students? How do I organize the many elements of dance into a meaningful and creative experience?

In dance, as in sports, the problem presented for the day must demand complete attention of the student; it must be simple enough for everyone in the class to understand and yet be challenging; it must allow for individuality and creativity; and it must be something which lends itself to easy control of 30 to 35 students, working simultaneously.

One example of this type lesson uses geometric shapes and has been successfully used at the high school level. The aim of this lesson is one of the dynamic considerations in dance—that of defining space. Space is length, width, and height. The body, the instrument in dance, has certain dimensions of length, width, and height when motionless, and can be maneuvered through space to describe other shapes of varying length, width, and height. The goal of the lesson is to have the student visualize several geometric shapes and to describe them through dance movement.

To teach a class this lesson through the problem solving technique, the instructor gives warm-up exercises and follows them with such directions as these: "By the use of your body in space and by moving through space, describe the dimensions of a cylinder. Imagine yourself inside this cylinder as you are describing its length, width, and height. In your movement you should also indicate how the cylinder is related to the floor. Is the cylinder tall and straight? Is it only large enough for your body to fit inside? Is it lying on the floor possibly able to roll, or is it leaning at some angle? As you experiment with this geometric shape, keep your eyes focused on some part of your body—for example, hand, knee, or foot."

Each student is allowed to work for a short time with music as background only. At this stage in the lesson the students concentrate on the shape they are defining, not the rhythm of the music. Following the initial exploratory movement phase, the students stop for instruction. The teacher points out again the basic problem which the class is working with—describing in dance movement the shape of a cylinder. The teacher demonstrates the idea of roundness, which is basic to a cylinder, by contrasting angular and circular movements observed in the group.

In the next step of the lesson the teacher has each student practice describing a cylinder but adds a new element—the assumption of a starting position appropriate for the cylinder the student has conceived. "Experiment again, but this time take a starting position—a pose—related to the cylinder which you have in mind and also related to the space it is occupying. You can suggest this position, for example, by curving your arms or by rotating your body, but remember to keep the feeling of roundness basic to a cylinder." After the student has tried a starting pose and practiced again describing the cylinder through dance, the teacher can interrupt and ask each student to hold a closing position also. It, too, must be related to the shape of the cylinder. Now the study has a beginning, a movement of short duration, and an end.

This lesson can be practiced with variations. There can be further experimentation with the instructor designating the part of the body which is to be emphasized in describing the cylinder, such as the nose, the top of the head, the elbow, or the right leg. Other elements of dance can be brought in: direction of movement, body facings, levels, and range of motion. The tempo likewise can change. The dancer can move in a slow, medium, or fast speed which demands little, moderate, or a great amount of muscular force.

Through similar directions the teacher can guide the group in experimenting with other geometric shapes such as a cube or a pyramid. Students can then be asked to choose from their own experimentation what they think best represents the geometric shapes of the cylinder, cube, and pyramid, and to join these elements for a longer study. Here, too, is an opportunity to present some principles of composition. The teacher can demonstrate a beginning, a middle, and an end, transition from one segment to the next, variety, repetition, and design.

Here again students sense the rhythm of the music and choose their own timing. The teacher does not count time. At this stage music is still background only, and students concentrate on the problem to be solved. They are inexperienced to relate the music and the movement, so the teacher must call for changes. As the dancer assumes a beginning position related to the geometric shape, the cylinder, the music starts. The student describes the cylinder. The teacher directs the changes: "Start your transition into the cube and describe your cube. . . . Start your transition into the pyramid and describe your pyramid. . . . Start to bring your study to a close and hold your end position when you are finished."

While this lesson of geometric shapes obviously cannot be used the first day of a beginning class, it is within the ability of beginners. In a dance unit extending over nine weeks, students need the first weeks devoted to structural considerations of dance—locomotion and joint action—simply to learn what the body can do. As in sports they must have some understanding of how to handle their bodies.

Then like a child, tired of practicing musical scales only, the student wants to create a composition. However, a beginner in modern dance lacks the knowledge and experience for creating. Furthermore, students are often too self-conscious to express an idea of their own. This lesson in geometric shapes can suggest to the students ways of creating and at the same time can help them overcome embarrassment. To solve the problem of the particular geometric shape which the instructor has called for, the dancers must focus attention on their own bodies. They forget that there are other students in the room as they concentrate on the problem. Giggling due to insecurity stops. Self-consciousness disappears. Within the limits of the problem given, the student can begin to experiment and to create. The problem solving approach becomes controlled creativity and leads in individual creativity. ☐

Dance Technique Through Problem-Solving

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The learning of dance can be a fast-moving competition and vigorous experience, which challenges a student to succeed by being the best and quickest at copying another dancer.

Or, learning to dance can be a gratifying learning experience akin to art process in which the student is given factual information, time to improvise within established limits, and choices to make, from which he/she can arrive at his own hard-won variation of a given movement.

In a class in which the student copies a model, if he's a good copier, the student has the excitement of the teacher's style, compositional skills, and dance vocabulary, but he does not necessarily have any understanding of what he did or how he did it. It's possible that with the model removed he cannot repeat it with any conviction, if at all. In the second, he has the excitement not only of the movement but of having had a part in finding his personal dance vocabulary. He begins to find his own style rather than trying to duplicate someone else's. He knows how he found it and can do it again. He can share both the thinking process and the movement itself with someone else. In the time he has been given to explore, he has also had more time and ease in which to register the feeling tone of the movement configuration. He discovers that every movement has a feeling tone, and that this is valuable data for the development of a dancer's performance quality and choreographic material.

What do teachers need to do to set up a problem-solving technique class? Especially they need to have such a clear understanding of the elements of dance that they can communicate them clearly in words and examples. They must know and be able to describe and identify the action possible in each of the movable joints of the body. They need to know, for instance, that at the shoulder joint, the arm can lift in almost any direction and that it can also rotate and circle in many planes. Having shared this awareness with students, the teacher can then direct students to let the momentum of a self-chosen action of the arm in the shoulder joint take them away from their balance on both feet and through the space in the room in any direction their arms find to take them. This can be done to a well-chosen record with abundant joy. The students almost immediately begin turning as a result of the action of the arm. The pull of the arm, of course, in all but the most rigid students, also effects action in the spine. If the student is helped to become aware of that, he observes the integrity with which one part of the body moves with and tries to help another part carry out a plan. He can then begin to appreciate and consciously allow and encourage that interaction.

If the accompanying action of his spine is identified for him he will know even more about his particular turn and may be able to enlarge that action and expand his controls into a more off-center and exciting turn. His next focus can be to observe the way in which his legs and feet help. If they are walking, how do the legs turn in the hip joint to lend smoothness? What does the turn become if one of those steps is turned into a leap, or a hop?

Through use of this teaching technique, students can regularly find their way through movement which looks very difficult when seen performed by an expert dancer. With negligible frustration, they can feel the joy that comes when mind and body work together to make something for themselves.

The dance elements of energy, time, and space can be introduced as problems also. A student can be asked to initiate a turn with circular action in some body part (hip? head?) and reverse the turn with a different action. Can he then identify the reversal action? If he continues to repeat the turn he has evolved, he will begin to perceive that the turn takes on a repeating rhythm. This comes from the duration of the action resulting from the impulses of energy which propel it. The rhythm is often an uneven long-short pattern, the long phase coming from the initiating impulse, the short from the following through or the reversal phase.

If a student is directed to give each phase of his turn equal energy, the rhythm of the turn will possibly change from uneven to even and the turn will be transformed to a more dramatic turn which has two large energy accents coming from the strong changes of direction. If it is directed to make one part of it cover more space than the other the rhythm will probably adjust, giving a longer time interval to the larger movement. Thus a student becomes clearly, rather than subliminally, aware of the inseparability of changes in time, space, and energy release. A student can try the movement faster and find out how the form of a movement changes to make this possible. He can note the difference if he uses a sustained rather than a sudden release of energy. He can modify it to a zigzag pattern using diagonals in space. Many of the things a teacher can demonstrate to vary a movement, a student can do for himself upon suggestion—and thereby learn more.

Other movement problems can similarly be derived from examining the effect of taking various parts of the body away from a central balanced alignment. Any one of these can cause the body to start to fall if it does not catch itself. Take a familiar complicated movement, for instance, like the Graham contraction. This is the action of the spine which results when the spine is curved against its vertical stretch. Students can find it from that verbal description. It can be done in place sitting or standing with numerous arm responses which students choose from natural arm response to the contraction. They can improvise to find out how the contraction can take them through space on various leg responses and then figure out what they did to bring this about.

Movement phrases can be chosen in every problem-solving session from students' movement creations, identified in terms of joint action, given a time structure for group unison, and then practiced by the whole class for refinement of skill and enjoyment of the dynamics and spacial organization of the movement.

Readers can argue that this intellectual process would lose the flow and spontaneity of the traditional modern dance class. It is true that the class slows down, but there is also more real dance quality coming out of the bodies present. They know intellectually and psychologically what the movement is, and with sufficient practice, they dance it. The students develop a taste for generating their dance out of their own penetrating examination of dance action and dynamic nuance. They are grateful for having learned to work with movement for themselves. They are capable, also, of moving into a faster presentation of combinations without losing their identity in their performances, because their bodies have examined the movement elements and are familiar with many variations. They can perform with growing authority. The elements in each combination become personal property as a part of each student's own dance language. □

POETRY AND MOVEMENT

ELLEN MARX, who is currently working on her master's degree in dance therapy at New York University, received a B.A. in the teaching of dance from the University of Illinois in 1975. While at the University of Illinois, she led dance therapy sessions at the halfway house for psychotic adults and performed in several graduate dance concerts.

Stuck people are jumpy
falling getting stuck more
the dancing and jumping out to
freedom pulling away

This poem resulted from using movement to heighten interest in poetry and to stimulate creativity in the writing of poetry. Bringing movement into the classroom—a welcome change of pace for children — maintains a learning environment supportive of traditional subject matter.

Having been educated in the teaching of dance, I was at a loss when asked to teach a poetry unit within the confines of a 6th grade classroom. The classroom environment was frightening and my knowledge of poetry in terms of meter, form, etc., was minimal. Therefore, I decided to deal with poetry as an art form as it relates to other art forms (music, painting, and dance) and to use poetry to introduce movement into a traditional classroom situation.

Art forms deal intensely with feelings and provide channels for the expression and communication of those feelings to others. However, from the primary grades on, there is an increasing tendency to turn away from those things that penetrate our feelings, or at least keep them at an "emotionally safe" distance. Children quickly learn to close themselves off, not to admit vulnerability, and to avoid coming to any understanding of how to deal with or communicate their feelings. This was another reason for focusing on art forms—to create an atmosphere where it was acceptable and comfortable to talk about things on levels other than the usual factual or conceptual levels dealt with in schools; I hoped we would reach a more personal and more meaningful level.

This is, however, an idealistic goal. In the several classes I had taught at the primary level, the younger children laughed, cried, and responded openly to activities. But in the course of a few years, children learn to avoid expressing their feelings and often make fun of their own valid emotional responses. It seems only negative feelings are continuously expressed; positive feelings are suppressed and looked down on. The 4th, 5th, and 6th graders to whom I had taught creative movement seemed turned off to allusions to sensitivity through kinesthetic sensation. They were extremely self-conscious and inhibited. To attempt to ignore their inhibitions would have been useless, so I let them know I knew they would be embarrassed by certain activities, but if they gave things some time, the activities would make sense. Recognizing and talking about this problem was the first step in overcoming it.

Thoughts such as these contributed to the organization of my poetry unit. Only by trying to penetrate that outer negative layer to deal with values and subjects important to the development of the individual as a person can schoolwork really become meaningful. The main emphasis in the unit was on reading, writing, and enjoying poetry. This approach could easily be internalized and facilitate similar ideas in other art forms.

The unit began with "feelings" words. We made long lists on the board of different kinds of feelings people have and the means by which they express them: words (by talking about feelings), actions (by the way they move), and art (through painting, sculpting, composing music, acting out feelings in a play, writing stories or poems). We then examined some art prints and listened to music to try to determine the feelings the artists were trying to express. The students also watched movements of mine for feelings. In this way it was hoped their appreciation and sensitivity to the open expression of emotions would be facilitated.

This introduction was concluded with a simple movement game of charades that allowed them to playfully portray emotional states. From the list of feeling words on the blackboard, one or two students (safety in numbers) pick out a word to show in movement for the rest of the class to guess. To make things more challenging and complicated, more than one word may be portrayed at the same time (i.e., tired and angry). The children should be encouraged to develop and expand their movements. It seems they can often come up with only one movement to indicate one word. Ask for other ways to express in movement the same word, or to make it bigger, smaller, change its level, its tempo, etc.

I introduced poetry by having the children describe and name the feelings they got from listening to poems which I read. (Many of Langston Hughes' poems are excellent for this type of thing.) If the children have access to a variety of poetry books, they can be asked to find poems that express their feelings in a particular situation—for instance, when they are angry at their parents or sad because a grandmother has died. In this way they can find personally relevant meanings in poems.

As far as the actual writing of poems, I relied primarily on Kenneth Koch's book for teaching children to write poetry, *Wishes, Lies and Dreams.* This book emphasizes the spontaneous imaginative expression of feelings, no matter how outlandish, without getting hung up on form. The first poem we wrote was a class "I wish" poem, with each person contributing one line. Each line had to include a feeling word. Then all the children were to write their own "I wish" poems with feeling words. To encourage them to use their imaginations and to extend their appreciation of what children their age could accomplish in terms of poetry, I read several poems from Koch's book. (They were very impressed that children their own age had had poems published in a book.)

Another movement game was valuable in encouraging them to use their imaginations to describe objects. With five children in a group, each group was given an imaginary prop or object. Each individual in the group had to nonverbally show the class (in a different way) what object he possessed. The teacher should just organize the situation and present the problem and leave all problem-solving to the students. Examples of objects used were feather, ball, shoe, glove, comb, book, and clock. The conventional ways of describing these objects are quickly used up and more obscure and unusual ones are brought out. It is important to encourage the use of all the senses, i.e., in *showing* how an object feels or tastes. This allows the children to open up to more perceptual stimuli and brings them forward into the consciousness.

Somewhat later in the unit, after having discussed noises and sound words and listed them on the board, three pupils picked three sound words to express through movement. For the children to be able to succeed in this, a sense of comfort with creative movement was needed. Expressing sound words in movement is more abstract and therefore more difficult. The rest of the class was told to watch the performers and then write a poem describing what they had seen. To give a more cohesive form to the movement for the viewers and more security for the performers, I added some directions: entering and exiting four times, being still once and following someone once. It's strange how in writing poetry children feel intimidated by form, but in movement they feel inhibited or intimidated without it.

In the classroom, movement can enhance the traditional subject matter taught there.

This was also done with action or descriptive words. Some of the resulting poems follow:

first I push then I drop then
I start to crinkle up.

What is the joy of mud?
You can squeeze it to any shape.
And little kids like to get dirty.

Sticky hands stick on everything
Itching their body
Falling all over.

See the oozy people
They squirm and glide.

Bouncy Bouncy
Finding then crinkling
Then jumping
Bouncy Bouncy

In retrospect, I think that all the words on the board should be erased after the performers have chosen their words, so that the writers don't try to fit particular words onto what they see. They should be asked to visualize the movement in their minds, instead of recording movement for movement what they see. It is interesting to see how the poems managed to capture the rhythm of the movements (i.e., Bouncy Bouncy).

In relating poetry to other art forms, we first did a great deal of verbalizing. This gave them a conceptual foundation, which provided them with ideas to fall back on in case too much was asked of their personal feelings and they became silly. So they developed a vocabulary and a way of approaching the expression of feelings.

I read two poems (e. e. cummings' "In Just-" and Langston Hughes' "Too Blue"). Then I asked, "If you were going to paint a picture of this poem, what colors would you use? What kinds of lines—straight, long, curved, short, thick, thin, horizontal, vertical, parallel, spiral, diagonal, or zig-zag?" To strengthen the concepts of the differences between these, children might be asked to show them walking through the space. I also asked what actions they might portray in their picture, what kinds of things in nature, or what kinds of people or objects they might show. (Later they did draw a picture to e. e. cummings' "Who knows if the moon's a balloon.")

With the same poems, I asked what kinds of sounds they would use if they were going to compose music for them (melodic, dissonant, episodic, continuous, loud, soft, shrill, dull, accented, sharp, smooth, fast slow) and what instruments they would use. Unfortunately, we never had time to actually compose the music.

Then we discussed movement for the poems. This time the students began borrowing concepts from the already discussed art forms and related them to concepts in movement. I asked for the kinds of movements they would use (quick, light, heavy, slow, tense, relaxed, direct or focused, indirect or floating, using the whole body or body parts in isolation, whether they would tend to cover a lot of space or stay in one place, and what levels they would use). Had I had more time, the terms of dance, space, time, and force would have been emphasized even more and we would have talked about how these apply in painting, music and poetry. I believe, however, that they had already begun to pick this up. I should also have liked to separate them into small groups and have them compose a small movement phrase based on their responses to one of the poems.

It is important to emphasize that there is no one *right* response because traditionally schools have stressed convergent thinking. This whole approach takes divergent thinking. Each person may have a different perception and interpretation, but they should know why they respond the way they do.

Some other activities were writing poems while listening to music, noticing the similarities between music and poetry, and discussing before writing the pictures and movements we had in our minds from the music and the kinds of words which best described the music (feelings, sounds, colors, comparison, etc.). We wrote class poems, comparison poems, concrete poems (poems meant to be seen), and others. Here are some comparison poems:

This classroom is my world where
lights are stars and tiles are dirt,
where decorations are birds
and rugs are grass.

The untouched sand on the beach
is like a
piece of paper
Then it starts to rain.

Because of the short time available for poetry, it seemed we barely began to delve into their reactions and open responses to these forms for expression and feeling. However, it was a good strong beginning.

Movement is a frequently overlooked facet of education that can be well integrated in the regular classroom, and yet support and enhance the traditional subject matter taught there. I have only described how movement can facilitate and heighten interest in poetry. (The first day of the unit the entire class booed when they found out they'd be studying poetry. Soon they were coming up to me and asking in anticipation when we would have poetry again.)

Relating movement to other art forms, a unique sensitivity to poetry was learned—a sensitivity which allowed personal feelings to be expressed and interpreted in a manner which I hope begins a process of greater self-awareness or at least an opening up of sense perception. ☐

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ALPHABET DANCE

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One kind of dance which can be found in elementary classrooms (Richmond, California) is known by its practitioners as alphabet dance, a variant of creative dance. Its premise is that dance consists of specific elements as well as feelings; that these elements can be isolated and taught, whereas the feeling may be variable, transitory, and difficult to label, remember, and reproduce.

You can experience dance without knowledge of body parts and how they move to cause dance. Alphabet dance stresses knowledge first so that experiences can be analyzed.

If a child who has no knowledge of letters is given some alphabet blocks, through trial and error he will create shapes and structures. He is building things. When he has learned the names of the letters and how they can be used, he can start to build words. He has moved from the level of experience to the level of knowledge.

If a child who has no knowledge of movement is asked to dance, he will probably run and skip and swing his arms about. He is creating movement things. When he is taught the alphabet of movement and how it can be used, he will be able to create movement words. If he is never taught the words of dance, he may still be dancing things when he goes to college.

No classroom teacher would accept the work of a child who continually spelled words the way he felt; nor would he approve of the work of a child who always preferred to create his own rhythm and melody for "The Star-Spangled Banner." It seems important that learning should take place in reading and arithmetic and social studies, but in creative dance, feeling is usually substituted for thinking.

Alphabet dance gives children the tools to progress from creating things to creating words in dance, from feeling to thinking dance. There are four steps, plus a cardinal principle underscoring each step. Verbalize—children and teacher—while you (1) name and learn, (2) combine, (3) pose and solve problems, and (4) give the movement form. It is similar to a reading progression which goes from the letters of the alphabet, through combinations of words, to sentences which express ideas.

Because it is a thinking rather than a feeling approach, alphabet dance benefits children first in personality development, and second in physical skill.

Self-awareness. Space is the environment in which dance functions. For a child to have knowledge of his place in space, to be comfortable alone in space, is one step in the direction of positive identity. Through movement a child can better understand his physical dimensions of height, depth, and breadth. He can learn to extend himself by jumping, leaping, stretching; to diminish himself by bending, contracting, getting down on the floor. He can learn about positive and negative space, and will find that, as a person, the space he fills is always positive. He can learn about sharing space with others, and how this may add to or subtract from him as a person. He is the architect of the space he occupies.

Self-discipline. "Mommy," said Carrie, "you can't make my hand wash my face. Only I can do that, 'cause I'm the boss of my body." This was the way a five year old who was receiving training in alphabet dance expressed her understanding of self-discipline. In dance there is constant opportunity to practice being "boss of my body." The teacher can explain and demonstrate and command, but only the child can make himself move slowly, or dodge, or walk just four steps. Folk, square, and social dance require easily discernable self-discipline, but creative dance proponents often are trying so hard to free the child that they sometimes fail to see that self-discipline is the rock from which freedom arises.

Remembering. So much of early education is a matter of remembering, and in alphabet dance the children get continual practice. For a child to remember accurately and to repeat a movement pattern which he has created is a major accomplishment. There is more chance that he will succeed if he has a movement vocabulary with which he can verbalize, and if his training began with a single element and was developed to include variables and combinations.

Teaching and reinforcing word meanings. The meanings of many words can be taught or reinforced through dance because the definition can be connected to movement concepts. Pouncing, melting, and moving in between and around are compounds of movement elements which can be analyzed. If you have taught tempo, then the word *medium*, a speed which is relative to fast and slow, can be more readily understood and associated with the *medium* which is relative to big and little. Similar and opposite movements reinforce the same idea in color, shape, or other characteristics. By moving according to the definition of a word, the child can gain first-hand knowledge, as well as learning through vicarious and intellectual experiences. In alphabet dance children must think to solve problems: How could you dance across the room using four different locomotor movements? If A is 4 walks, B is moving backwards, C is jumping, and D is non-locomotor, how many combinations can you discover? Move in all directions within 16 beats. If you have 6 runs, 4 walks, and 1 leap, in what order would you do them to get the biggest leap? As the vocabulary of movement becomes more comprehensive and habitual, the dances become more vital. Since the dances are composed of known ingredients, they are easier to remember and repeat.

The usual benefits of children's dance are also present in alphabet dance: gross and fine motor activity, practice in coordination and balance, knowledge of the parts of the body and how they move, greater awareness of perceptual relationships, and opportunities to develop greater strength and flexibility.

Alphabet dance is a tool for significant creativity and a foundation for all kinds of dance. It makes use of the same progressions which elementary classroom teachers use in other subjects, and is rooted in movement, which is one of childhood's most pleasurable experiences. It is not the therapy of moving just as one feels, but is a problem solving activity which requires thinking and reinforces many desirable educational goals. It places a child's growth and development ahead of any skill, recognizes the social and physical needs of the child, stresses self-discipline and self-honesty, demands that the child stretch his mind as well as his body to the full extent of his capabilities, and tries never to lose sight of the joy of dance. ☐

Chapter VII

BALLET, JAZZ AND MODERN DANCE FORMS

Capturing Gravity

JAMES BRADY CLOUSER and his wife Sonja are currently members of the faculty at Connecticut College and at Trinity College in Hartford. They have been a joint teaching team at Julliard School, the American Dance Festival, Banff School of Fine Arts, the Kansas and Iowa Dance Councils, and the Fort Wayne Fine Arts Council.

The word *force* should be taken out of movement vocabulary and replaced by the word *flow*. Instead of using effort, the dancer should energize or initiate flow to begin or sustain movement. We have all heard of the force of gravity since we were children, but what does it mean to a dancer?

To the idealist, the dancer who is inclined to favor ballet as a movement expression, gravity is something to be fought against. Throughout the history of ballet, the dancer has strived to escape the earth. His heels have lifted higher and higher. He has taken to the air but has always had to return. Finally the toe shoe was invented for the female dancer; while she seemed to defy gravity at last, the poor man faded into the background. The ballerina became glued to her pedestal—unapproachable, unreal, and badly in need of women's liberation.

Whereas the ballet dancer strives to stay in the air, sometimes until the cords of his neck protude, the modern dancer does not resist earth's pull when he leaps. He is a realist and gravity is something to which he gives in. In either case, gravity is victorious.

It need not be so. Gravity is a flow that can be harnessed by the modern dancer and the ballet dancer alike, a flow not only to help us jump but to give all of our movements ease and organic inevitability. This principle, unfortunately, is seldom taught as part of the technical dance training, perhaps because it seems self-evident.

Raise your arm over your head. If you are truly relaxed, it will come tumbling down again, covering the same amount of space as when you raised it, but requiring no effort. The only control needed was to regulate its rate of speed. If this rate of speed is captured at the right moment, you can elevate the arm overhead again with literally no muscular effort. It can either rebound quickly or float upward, depending upon how you have programmed the release of the captured gravity flow.

Your leg is raised behind you and you are going to step down and forward and jump from it to a new position. You bring the leg to the floor and, hopefully, bend your knee. (If you have been too well schooled, you will force the heel forward and hope that the thighs stay turned out a little from the hips.) Then you grip with all your might as you push against the floor, pulling with the buttocks and thighs, to get the leg into the air, hoping that the body goes with it. You wonder why your shoulders feel as if they have been hoisting a great deal of weight. Or you say to yourself, "Look, my leg behind me there weighs at least 20 pounds and probably more. Gravity has a speed of 32 feet per second. That is a lot of speed. I cannot possibly move that fast, so if I really let go of all of those muscles and tendons and let gravity have my leg, it will flow to the floor by itself and rebound into the air. I can ride along easily without any strain."

Isaac Newton stated that for every action there is an equal but opposite reaction. (Perhaps dancers should be required to take physics.) Observe the basketball player dribbling the ball. If he merely drops it to the floor it bounces only a little, not even back to the height of his hand. If he gives the ball an impetus, on each bounce he encourages the downward flow of gravity; with little or no effort he can have the ball bouncing higher and higher. However, if he does not catch the gravity flow, if he interrupts it too soon or waits until the moment is past, he will actually have to push with misdirected strength. He will lose control of the ball.

Lie on your back with your feet flat against the wall. Bring your hips closer to the wall so that your knees are bent without letting your heels lose contact with the wall. This is the true depth of your demi-plié. Now if you let your knees drop outward toward the floor (letting gravity do the work for you), you will find your true degree of turnout. Going any further in the demi-plié when you are actually jumping, or going any further to turn out, will cause you to miss the right moment for giving that little impetus to gravity.

Now that you are lying on the floor in demi-plié, turned out, straighten your knees slowly. You will move a few inches from the wall. Now stretch your feet against the wall. Do not push. Keep lengthening so that the heel loses contact, followed by the metatarsal. Then the toes have their chance to spread and stretch against the wall. Finally, only the very tip of your longest toe will be touching. Repeating the whole process with the same energy but at a greater speed will find you pushed several inches away from the wall. Your legs will feel longer than they have ever felt before.

This is all the impetus that you need. Use it at the right moment and you are airborne with ease. Use it at the wrong moment and you jar yourself, you push, and you start to use your thighs and buttocks. Whoever started the ugly rumor that buttocks were used in jumping was mistaken and we have had generations of oversized buttocks ever since. If you want to use your seat muscles, gently maintain the turn in or turn out of the femur in the hip socket. The buttocks remain quiet, for they are not pushers.

The following exercise can also help you to know the right moment. Find three positions in which you have never been before (don't be too literal about this), one sitting or partially lying but not flat on the floor, one standing on two feet or one, and the last in the air. Remember that "in the air" does not necessarily mean straight up; it can be a position through which you dart. When you have memorized your three positions, pass from one to the next and back to the first as directly and matter-of-factly as possible. Don't dance. This will result in practical movement without much flow. Now, sitting in your first position, test your body weight for its inherent movement potential. Where does gravity want to take you? It won't be up. Try it again; and just before you run out of gravitational flow, capture it to spring you up onto your knees or feet and into your second position. Explore that downward flow and see how it can bring you safely back to your opening pose. Do not hamper the flow at any time. Let it lead you through new positions and movements along the way.

Once you learn to recognize the moment you will find that all your movement, choreographed or improvised, will be organic and logical. This is the secret of the balloon—captured gravity. ☐

HELP FOR THE NOVICE BALLET TEACHER

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Your community is probably more aware of good ballet than ever before due to recent television coverage. In those areas where creative dance must still be presented under the guise of rhythms, bringing ballet into the curriculum may help fellow faculty members and the community to realize that the arts are a necessary facet of education. Ballet can offer you what over 400 years of movement studies have developed into rules of movement. Still, many argue that ballet is unsuitable for an educational institution.

The demands of this highly specialized technique require a dancer whose thinking is disciplined to comprehend the ways of producing movement and to understand and use the body to best advantage. As a discerning teacher, you will become more analytical in your class situations. Your dancers will improve, not by accident, but by design. Whether your extracurricular activities include a drill team, cheerleading, pep squad, twirling group, competitive gymnastic team, choreographing the school musical production, or directing a dance club, you will expand your teaching methods and strengthen your ability to analyze movement systematically.

Begin by locating first rate educational films which are available at low cost. Check such professional ballet oriented publications as *Dance Magazine*, 10 Columbus Circle, New York, NY 10019, or *Dance and Dancers*, 75 Victoria St., London, S.W.1, England. Read from thoroughly researched technical manuals such as the *Dictionary of Ballet* by Gail Grant, *Classical Ballet* by Tamara Karsavina, *Ballet Physique* by Celia Sparger, *The Classic Ballet* by Kirstein, Stuart, Dyer, and Balanchine, and the recent *Ballet Basics* by Laura Hammond. As you read, keep in mind that technical treatises often assume that the dancer's body is perfectly suited to ballet. Educate your mind and your body by enrolling in a good local ballet class or a first rate summer workshop or seminar. You must attempt movement to discover how body and mind interact, making these precepts of movement a part of you.

Distill within your thinking those concepts most applicable to your own teaching experience. Develop general and specific goals according to the abilities and interests of your students. Be practical; pragmatism and necessity play a part in most artistic ventures.

When you are ready to address the dancers, keep in mind the following suggestions.

1. Do at least require ballet shoes; stockings are slippery and bare feet are not slippery enough. The whole methodology for using the foot in relation to the floor has evolved with the use of a particular kind of shoe. Unless at an advanced level, when the dancer's body is presumably strong and supple, the dancer will have more difficulty acquiring the needed kinesthetic awareness if not appropriately outfitted. Tights and leotards help the teacher to better see the dancers' movements and the dancer to use maximum flexibility. Leg warmers are a nice addition to keep temperature of leg muscles constant. Inexpensive ankle warmers can be fashioned by cutting the heels and toes out of bulky knee socks.

2. Do require that hair be secured off the face. Body line demanded of the ballet dancer is one of clear geometrics.

3. Do include boys. Convince gymnastics or diving coaches that you can help their athletes' training program. Provide movements that will enhance and develop those required masculine movements—small and large jumps or leaps, multiple pirouettes. Coach your boys for stronger, broader arm movements (port de bras). When doing leaps or jumps, slow the music tempo if possible so that the boys have opportunities to increase their leg strength. Do not require as much curvature in body designs of the boys because they do not develop hip or leg flexibility easily. Emphasize stretches for these areas. Boys often need this portion of the class more than girls.

4. Make individual corrections constantly, especially if you do not have mirrors available. Students need to develop correct movement concepts quickly. Don't be afraid to touch your students; a push and a shove are worth a thousand words.

5. Don't take ballet so seriously that your sense of humor is lost. A light moment can serve to relieve needless mental and muscular tension.

6. Don't try to advance students too quickly. All advanced movements build directly from those primary actions of plié, battement tendu, relevé, battement jeté, tombé, and rond de jambe. At the beginning level the teacher is developing neuro-muscular connections and habits of motion with consideration for the dancer's relative structural and/or muscular weaknesses. That the nature of ballet requires so much localized concentration increases the likelihood of mental fatigue as well.

7. Do include yoga-like floor stretches, concentrating on relaxation and increasing back, hip, ankle, and thigh flexibility.

8. Do oppose students' urgency to work in pointe shoes. At least two years of classes are necessary to develop leg and torso strength sufficiently to support the body in this specialized manner. If you are yourself a novice, you would be negligent as a professional teacher to allow class enthusiasm to sway you on this issue. Real and permanent foot damage can result from improper training when pointe work is involved. Capezio, Inc., publishes free pamphlets on this and other facets of ballet instruction.

There it is. You are going to teach ballet, and you will be well prepared to cope with dancers who are more en dedans than en dehors, with short boys and tall girls, and with coordinated endomorphs and left-footed ectomorphs. Just remember that ballet technique is no mere calisthenic substitute, but a key to greater movement freedom, to an enriched movement vocabulary, and to better dancing. ☐

Ballet for the Gymnasium

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Why not bring ballet, the father of many organized dance forms, in out of the cold? In the clamor to develop "new" basic movement curriculums, a study of balletic movement principles and techniques is overlooked when guides are formulated. Why have serious dancers usually found it necessary to develop ballet technique even though they are not classical dancers? Why was the point made, during television coverage of the 1968 Olympics, that ballet technique was applied successfully in diving skills and that our gymnasts now fare better because of increased exposure to ballet? What could be the relationship between this art form and physical education?

In the course of four hundred years, ballet technique has evolved into a fine science in which movement requirements are aligned closely to the joint and muscular capabilities of the human body as it works within the laws of motion. Practical use can be made of these principles in our work as teachers and coaches. These basic principles of *controlled* action can be applied throughout our educational programs. If by college age, young men and women cannot enter into a new sport or other activity, without re-learning movement dynamics they should have acquired through previous experiences, we have failed them in a crucial way. They have not learned the principles of controlled movement and body mechanics so that these concepts readily can be applied from one movement situation to another. What are the results? A generation of awkward spectators; people who do not know *how* to move.

Although no panacea exists, basic movement presented creatively commencing no later than third grade could be taught developmentally through presentation of creative or problem-solving projects. Physical educators now seem to succeed in the teaching of object manipulation, but just how successful are they when that object becomes the student's own body? Generally, students seem to lack a self-disciplined, objective approach to the quality of their movements.

The following principles are drawn directly from balletic technique of motion. Certainly not complete or inclusive of all possible applications, they are offered as prime examples of applicability. The three principles chosen—maintaining balance, jumping efficiently, and using turn-out in motion—are primary not only to the dancer but also in all activities regardless of utilization of an implement, ball, puck, or whatever.

To Be in Balance, Or Not To Be

By connecting the shoulders and hips with imaginary lines, a *square* is formed. Keeping the above body segments in line will help maintain body balance. Allowing misalignment of shoulders to hips induces a state of unbalance. The essential purpose of the square is to give the dancer visual checkpoints for reducing torso torsion which thereby reduces extraneous or uncontrolled movements in the spine. Knowledge of this principle and ability to articulate it is of great use in any activity where a controlled use of force is needed.

Hip girdle placement is of primary importance. A feeling of *pull-up* is needed in the groin area but this should never be transferred to an elevation of the anterior portion of the rib cage. The pull-up in the groin (not to be mistaken for pull-in) is accompanied by contraction of the gluteals putting the pelvis in a vice-like grip. From there, the legs can be used more freely and the weight can be maintained securely during both stationary and functional activities. Arms, legs, and head are freed to react since the tension of dynamic control is centered near the body's center of gravity. The shoulders maintain a position in harmony with the hips; a maintaining of the square. Dancers often refer to this posture as "placement."

Since this posture will decrease the strain on the vulnerable lumbo-sacral area of the spine, presenting this principle at every level in one's program should result in long-range postural improvement. We can train muscles, but if we do not provide movement experiences that demand good posture for correct and accurate performance, permanent postural concepts are not formed and not practiced.

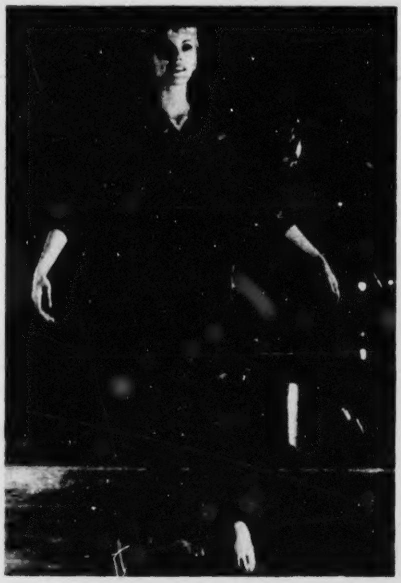
When moving the leg forward independently of the torso, the hip must be retracted consciously to maintain the status quo of the center line of the body. The central mass of the body weight remains evenly balanced over the supporting ankle, creating a secure base for the free movement of the working leg. If the hip were allowed to follow the moving leg, it would require great effort not to take a step; important dynamic control would be lost.

If balance is not needed, as in walking or running, one *allows* a relaxation of the square sufficiently to provide for desired velocity or quality. The student does not discard this guideline when free movement is performed. Instead he adjusts it to meet the needs of the activity. The ultimate aim is efficiency of movement, not waste of muscular energies.

Jumping Up . . . And Down

Jumping (also leaping and hopping) must begin with flexion of the ankles, knees, and hip joints, with students concentrating upon keeping heels on the floor. From this preparation the force is centered in the heels which, as they are forcefully pulled off the floor, sets off a chain reaction strongly extending legs and spine. As for descent, controlled flexion in the legs occurs after the extended feet contact the floor. Forward tilt in the hips is minimal, only enough to maintain body weight over the metatarsal arch and the toes.

As when maintaining the square, one controls jumping through the center of gravity; it being, in this instance, moved forward to make best use of the met-



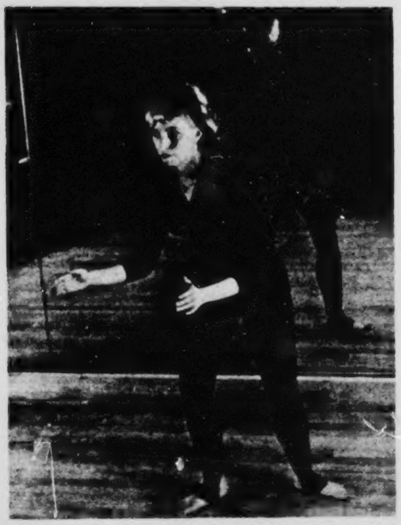
Holding right hip in line with the left creates a firm pelvic base for body balance during isolated motion.

atarsal arch and extension possibilities of the toes.

That the body mass is carried forward and a state of controlled flexion exists, as explained in the previous paragraph, necessarily stretches the gastrocnemius readying it for strong contraction needed for initial push-off. Students should be taught to keep their heels pushed into the floor and never to allow the ankle to relax either before, during, or after the jump. The foot and ankle is neither flaccid nor rigid; it is ready to react. Beginning the jump "in the heel" puts the gastrocnemius in an advantageous position, i.e., decreases the workload of the calf muscles as well as of the feet. The force of jumping is more evenly distributed over the entire lower extremity.

Full extension of the legs and torso brings the body to the apex of the jump. Extreme caution against excess extension of the spine must be provided. A whiplash through the body would be the result of allowing too much extension. Teaching young students how to jump efficiently and safely will make them ready for accurate play in any ball-manipulating activity as it is introduced.

Landing technique is the most crucial in regard to safety as well as follow-up movement. The position of one's arms will assist elevation if they are held slightly forward of the frontal plane. Keeping one's elbows abducted somewhat will act as a ballast. Using the arm on or behind the frontal plane is likely to throw the upper torso backward; control of descent then is lost. With elbows adducted, the upper torso will tend to collapse. The position of the head is another primary factor. Its potential to alter the body's attitude in space should be considered along with the purpose of the jump or leap. Is one trying to land where take-off began, to move a great distance or to execute a maneuver while in the air?



Subject has failed to maintain outward rotation in the left hip resulting in dangerous knee and ankle joint torsion along with foot pronation.

Turn-Out and Balance

Abducting the hips slightly increases the body's base of support. The foot itself is used then to its "fullest extent" as a balancing agent and for certain movements which the body may perform. Movement in a lateral plane is easier to accomplish when the foot is utilized in a natural manner, with toes leading, i.e., a turned-out position.

Necessary turn-out is accomplished by rotation of the thigh at the hip joint. *Note*: There is no pure functional rotation in either the knee or ankle. To stabilize the hip girdle, the abdominals and gluteals should be contracted. As in the first principle, alignment of the hips and shoulders, the square needs to be maintained to prevent the torso from following the turned-out leg. The purpose of the turn-out is defeated if the body follows the foot position. The instructor must be sensitive to incorrect positioning as this can lead to joint injury. Especially common is greater abduction of the foot and knee than the thigh. Use of turn-out in movement must be approached from the standpoint of how much rotation is possible in the hip joint, knees, ankles, and feet. The instructor checks correct turn-out by observing knee and ankle alignment.

Training students to use turn-out within controlled situations may help prevent knee and ankle injuries due to a sudden and unconscious abduction or outward rotation of the leg. Performing leg circumduction movements with one leg while the other leg supports the body assists in developing strength and coordination necessary to produce this isolated movement. It is helpful to have students practice isolated leg movements with supportive assistance of a bar or while lying on the floor. To help determine the range of turn-out the student has initially, have him stand and while rocking his weight back on his heels, rotate toes outward so that he finishes in an erect position with heels together and toes apart.

Simple fencing techniques and such locomotor activities as slides or gallops performed laterally lend themselves well to the application of turn-out to movement.

Summary

Knowledge of the technical rules of balletic movement can enhance the teaching of basic movement principles in those activities which demand accurate and quick easy motion. Now that schools are increasing their involvement in the type of athletic competition which requires proper formal execution, early training for all students becomes more necessary than ever. An emphasis upon movement quality should be at a plane equal to that of quantity. Performing 50 curl-ups may be an admirable accomplishment, but if the student does not know how to adjust his body mass from slow to quick movements, how to disguise what he is about to do, how to balance on one leg, how to jump efficiently, and how to maintain disciplined concentration upon his performance he will not be a good sports participant. He will probably end up as another adult fitness casualty.

There is a resurgence on the part of many physical educators to encourage instructors, future teachers, and students to enjoy an activity as well as to strive for skill development. Part of the student's enjoyment stems from inner assurance of his ability to teach himself independently of the instructor and to correct his own performance. Using ballet technique along with other concepts of basic movement can become an invaluable aid for instruction at every grade level of physical education.

Beginning Ballet at the College Level

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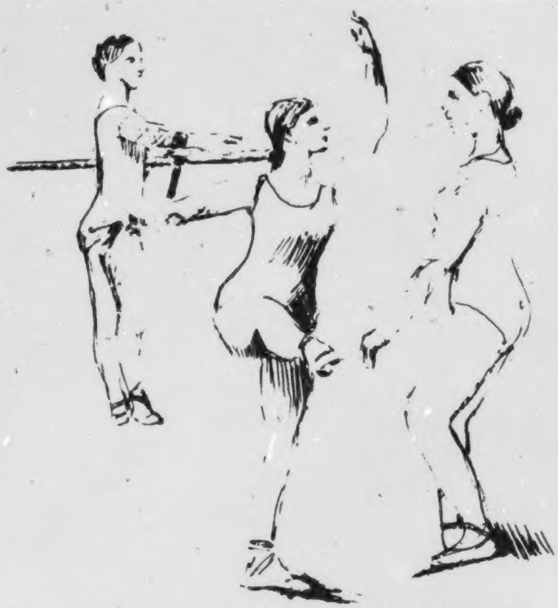

For a variety of reasons—curiosity, improving posture and coordination, relaxing from academic pressure, graceful movements, and weight loss—college students are filling up beginning ballet classes.[1] They bring a multitude of preconceived images of ballet with them. Many, with no previous dance training, are familiar only with ballet as it is performed and may be surprised to find themselves standing at a barre repeating the same movements class after class. Since these students may be taking ballet only briefly, the traditional ballet class for dancers may be too confining and frustrating. Loosening the structure of the ballet class to include more basic skills—what part of the body moves, its relationship in space, and its relationship to people or objects in space—could make their association with ballet more satisfying.

Keeping in mind that these students are potential allies of dance and that dance has only recently been an accepted activity in our institutions, it is important that these courses provide understanding along with physical activity and some degree of enjoyment and aesthetic satisfaction. "In other words, dance education must be emotional, intellectual, and spiritual, as well as physical, if dance is to contribute to the larger aims of education—the developing of personality through conscious experiencing. It should capitalize every possible resource, selecting and integrating the contribution into totality."[2]

For beginners, everything about ballet is new and very different from their usual class experience. Many are uncomfortable by the uncertainty of what is expected. A brief history of ballet and technique development dispels some of the mystery surrounding classical ballet. A general outline of a ballet class, the vocabulary, music, and purpose of each exercise, makes repeated *plies* and *tendus* more understandable. Let them know that class for ballet dancers is a never-ending process. Essentially the same exercises are done by both beginner and professional. As the first classes will contain repeated corrections, put students at ease by explaining that correction never ceases; it does not mean they are hopeless and will never learn.

In the beginning, sitting on the floor to adjust their bodies to some of the physical demands is easier for students than maintaining balance while standing. Simple stretches, feet exercises, and feeling some of the ballet positions on the floor helps them to find their placement when standing at the barre. Many students have bad posture habits which makes ballet even more difficult. By working on the floor first, they become aware of their posture and possible problems before going to the barre.

At the barre, establish the correct body relationship to the barre itself. Standing too close, or too far away will make a difference in the ability to perform the exercises correctly. An explanation of turn-out, a basic technical skill, is necessary, but keep it minimal. Using the clock for an example, position the feet in first position at ten o'clock and two o'clock. Beginners tend to get carried away with turn-out. Forcing them to keep it under control is a good way to prevent possible injury to knees and ankles.

Basic Barre (adult beginners)

1. Demi plie in 1st, 2nd, 3rd positions
2. Tendus from 1st position
3. Degage side only (facing barre)
4. Port de bras forward only
5. Ronde de jambe a terre (marked positions only)
6. Frappe side only (facing barre)
7. Stretches (keep forceful stretching to a minimum and no stand up stretches)
8. Adagio (simple passe or arabesque)
9. Grand battement front only (add side and back gradually)
10. Releve and plie in 1st position (facing barre, adding small jumps later)
11. Keep arm movements simple. Start with the free hand on the waist, adding port de bras gradually with each exercise

Getting this far with beginners involves time and explanation. Teaching more ballet technique in center may result in mere imitation of movement, rather than a kinesthetic feeling of movement. With the remaining class time concentrate on moves that students can do readily. Simple walking and running patterns are a good way to teach some valuable dance skills. Walking in time to the music with ballet arm gestures, and following a particular path in the room, gives them a sense of moving without too much concentration. Later, the same patterns can be repeated using *balance, chasses coupes,* and other traveling ballet steps. Since they are now familiar with the space and know where they are going, the addition of a specific step to get there is not quite so confusing.

Finish the class with small jumps in first position. To emphasize the controlled landing of the feet in *plie,* try adding a little fun and competition. Separate the students into groups to see which group performs the jumps more quietly than the other. Letting them create their own jumps is another way to have fun and relieve any tension that working with concentration might have caused.

As the students become more familiar with their bodies and movement in general, the class structure should progress to a more traditional ballet format. In this way, the students receive ballet form and discipline without being overwhelmed by rules and technicalities.

Ballet is no longer an exclusive art. By offering it within the realm of our educational systems, it is possible for more students to experience dance as a creative art. Students' re-evaluation of their bodies and movement potential, and their appreciation for dance as an art form, can exert a powerful influence on the future of dance.

Footnotes

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[1] Reasons for taking beginning ballet taken from 95 students enrolled in Ballet 1 at the University of Hawaii, September 1976.

[2] Margaret H'Doubler, *Dance A Creative Art Experience,* Madison: Univ. of Wisconsin Press, 1959, p. 62.

A NEW PERSPECTIVE ON JAZZ DANCE

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Since the publication of *Jazz Dance: The Story of American Vernacular Dance* by Marshall and Jean Stearns in 1968, little has been written about the development of jazz dance. Stearns follows the evolution of this dance form up to 1950 but only intimates that the 1950s and 1960s signaled a major transitional period in the development of jazz dance. Perhaps a look at some of the problems affecting this lack of documentation would be enlightening. An evident problem which makes communication somewhat difficult is the definition of the term "jazz dance." Although most authorities agree that jazz dance is a true dance form with its own theory, technique, and idiom, a precise definition of jazz dance does not exist. Rather, various descriptions have been presented which do not disagree with each other but which individually add important information.

As with all dance, the jazz form molds space, force, and rhythm and uses the techniques of isolations, impulses, motivations, contractions, and extensions—all performed to a jazz tempo or jazz music. The major emphasis is on rhythm. Jazz dance is mainly improvisational and can be ever-changing in a culture that is never static. When defining jazz dance more specifically, it is important to keep in mind that it is a relatively new form subject to growing pains and changes in its attempt to achieve maturity.

The sources of jazz dance are classical and modern ballet; modern dance; African primitive dance; the southern and black slave experience in the United States; and East Indian, American Indian, and European traditions of dance and music. Jazz dance has followed the evolutionary patterns of jazz music somewhat, blending many cultures in the American melting pot. It is considered a folk art which intertwines ethnic and social dance in the expression of the daily life of America. As Louis Horst points out in *Modern Dance Forms,* it is an intimate part of present day urban America; it reflects the urban walk, posture, rhythm of speech, gesture, and customs. It is the trademark of the city.

Being an expression of real people in human settings, jazz dance displays many moods and varying jazz tempos such as blues, hot jazz, swing, rock, spiritual, Dixieland, and other direct and independent pulses of human life. Jazz dance contains all the elements of art, theater, and life in its desire to express the humor, sensuality, spontaneity, sophistication, primitivism, pathos, and drama of a complex American society.

The term "jazz dance" has been a controversial point because many "jazz" dance teachers, performers, and choreographers do not want the "jazz" label attached to their style of dance. However, if asked to define their form of dance they all use similar definitional terms such as "improvisational," "rhythmical structure," "freedom of movement," "in plie," "contemporary music," "jazz quality," "feeling," "Americana," and "expression of the people."

It appears that the term jazz dance has certain connotations which are distasteful to many contemporary teachers, performers, and choreographers. For example, jazz dance has been looked upon as unsophisticated and primitive, a cultural remnant of the era of black slavery which people would prefer to forget. Choreographers, teachers, and performers need to constantly prove to the rest of the dance world that there is or is not a jazz dance technique, so it is easier to call it by some name other than "jazz dance." So far, no other term seems as inclusive as jazz dance, and certainly none expresses so well the essential quality of the dance. Until a better term arises, or until this form matures and becomes more widely accepted, "jazz dance" must suffice.

With the advent of new communications media, more leisure time to appreciate the arts, a renewed interest in participation in movement activities, and the need to express and communicate, there has come a more widespread knowledge and enjoyment of jazz dance. Some qualities of jazz dance allow for universal acceptance. It is relevant to contemporary society and the lay person. It parallels today's music and is an expression of society's natural movements, expressions, and temperaments. It does not require an educated audience to identify with the style as perhaps is the case with ballet or modern dance. There are sufficient foreign elements in the style to appeal to many minority groups in the United States or to be easily understood by foreign countries. Jazz dance integrates easily with modern theater, television, films, and nightclub entertainment. For dancers who want to dance and not spend many years of training and money, jazz dance, though it requires training, offers more immediate success, both financially and psychologically.

The prevailing process in dance has been for a would-be dancer to select or be guided toward a school, studio, specific teacher, or performer and a specific form of dance, then become entirely immersed in this choice. Many times the choice depends on a purist point of view and not on one which allows the greatest mobility in the dance world. This kind of decision is appropriate for dance as a means of personal enlightenment and pleasure but not a sound choice for those seeking dance as a vocation. Unfortunately many dance teachers, performers, schools, and studios encourage students to remain in their narrow selection and promote false hopes that success in the dance world will be imminent. The number of dancers who make it (which loosely defined means a somewhat steady opportunity to dance in a company) and the number of dance companies which are financially solvent compared to the total number of performers available is minuscule.

Some of the fault for the lack of opportunities in dance can be attributed to the lack of large audiences which, if dance is to thrive as a viable and financially solvent art form, is imperative. Purist ballet or modern dance companies appeal to a small number of people who in many instances have some related experience. The audiences are often students of dance, performers, choreographers, and dance teachers themselves, with a few lay people thrown in. It is difficult to create an interest in something which is not relevant. Many ballet and modern dance companies are beginning to use the jazz idiom in their concert pieces to appeal to larger audiences. We have seen the success of these companies in reaching larger masses and in creating a dynamic interest in dance. The Alvin Ailey Dance Company is an example of this point. Ailey has shown how to combine many dance forms into exciting, relevant, and significant dance concerts.

This move toward the multi-use of dance forms promotes the need for dance students, dance educators, and performers to focus on acquiring technical proficiency in dance movement elements and a greater exposure to all the performing dance forms. The dance arts are moving toward an integration of style, not a separation. A performer, choreographer, or teacher should not limit knowledge to just one form of dance. This is an era of dance and dancers—not just modern dance or ballet or jazz dance. A true dance performer must be able to adapt to different choreographers in different aspects of the entertainment field if they wish to be successful. Performers with rich dance backgrounds who can move effectively in any dance style have a greater opportunity to work in television, on Broadway, in concerts, in night clubs, or in industrials.

Dance needs a larger paying audience to stand on its own financially. This will be difficult if we in the dance field insist on retaining just the purist, traditional concept of dance training and do not include the idea that art is an expression of the times. Often such an attitude contributes to stagnation.

Jazz dance, the jazz idiom, and the jazz tempo appear to be successful tools which appeal to the lay person as well as the dance educated audience. It is acceptable to a greater variety of people because it expresses contemporary pulse and rhythm. A rapid rise in jazz dance offerings in studios, colleges, and universities has been met by students filling these classes to capacity. However, there is still a need for wider acceptance of jazz dance as an art form. Professionals must recognize it as a relevant dance form which should be included in dance offerings where traditionally only ballet and modern dance exist.

The true American jazz dance era started in the 1950s and 1960s and has been evolving into a dynamic dance concept. It will continue to evolve as an expression of society in its music, its ideas, its movement, and its people. We in dance must attempt to understand its significance and use it to help make dance as important and as vital an art as possible and to make the dance art easily accessible to the people. ☐

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jazz dance

IN SECONDARY SCHOOL PHYSICAL EDUCATION

TONI L. POLL

All too often dance in the public school is thought to be mere improvisation—a totally free and creative experience. Jazz dance may be the idiom that will break down opinions of that nature.

There should be a time in the movement experiences of a student for dance to be approached as a discipline. At the secondary level, and within the idiom of jazz dance, there is an opportunity to teach fundamental dance movement stressing the exacting techniques of a vital dance art.

In addition jazz dance has educational implications in that it affords the opportunity to teach an awareness and understanding of many cultures, including that of Negroes and their contributions to the arts. It allows for explorations of several styles within a particular dance discipline.

Jazz dance as a movement experience or technical dance idiom has its roots in the primitive cultures of the world. Aboriginal, African, Cuban, or East Indian influence is recognizable in most styles of jazz dance. The style that has come to be known as American jazz dance is classified as a "folk dance" by Gus Giordano in his syllabus, *American Jazz Dance*. The aura of this dance is molded by the elegance of the European court dances and the influence of Negro slaves in the United States.

The elegance of the court dance is achieved through an erect postural position and restrained movements. Footwork does not necessarily call for other bodily movement and never elicits pelvic movement. Movement is deliberate and controlled, reflecting the mood of the technical ballet.

The influence that the Negro slaves had upon American jazz dance was immense. They brought with them a dance form centering around total bodily movement. Such movement stressed low shuffling footwork, bodily techniques originating in the pelvic area, and a great deal of torso and head work. Many of the dance combinations of this form are mimetic of animal life, central in African culture.

These two styles of jazz dance sit out on the ends of a continuum. American jazz dance as an art form oscillates between them producing extreme styles close to these original forms and mellow combinations of the two complimentary cultural styles.

Physical Education Implications

As a physical activity, jazz dance offers the vigorous and continuous movement necessary for cardiovascular endurance. It is always accompanied by a strenuous exercise program stressing flexibility in the legs, lower back, and torso. With proper instruction, the exacting movements of the art form may become daily lessons in physical fitness and posture training.

Jazz dance activities and fundamentals can carry over to other areas of physical education, such as gymnastics and tumbling, free exercise, Danish gymnastics, square and folk dance, and even track and field. For example, jazz combinations may be used in conjunction with a free exercise routine or a rhythm in Danish gymnastics using rhythm balls. A Western roll in the high jump may be taught more easily to some students if an anology is drawn between it and a *tour jete*.

Physical education must include a wide variety of experiences, from sports skills to disciplined movement experiences and creative problem solving experiences. A unit in beginning jazz dance provides a disciplined movement experience and may include an opportunity to gain an awareness of the cultural contributions of blacks to the arts. At a later skill level, a student may experience creative problem solving in the medium of jazz dance.

Program Development

To begin a program select a style. Style is subject to the personal preference of the teacher, the intended outcome of the study, and any limitations placed upon the program by the community or interest groups. If student awareness of black contributions to the arts is of primary or secondary concern a primitive style should be chosen. If dance is thought by the community as something less than an acceptable activity a European style may be more suitable. As a dance style it is still within the jazz idiom, but may cause fewer repercussions than a primitive style in which bodily techniques originate in the pelvic area. Such a primitive style may be considered baudy and unacceptable by some interest groups.

The teacher must prepare a training program stressing the techniques essential to the style selected. Exercises are needed to work on flexibility, agility, and endurance in the body muscles of the legs, the pelvis, the torso, the arms, and the head. The range of motion of each of these body segments must be increased. Balance and posture are not to be overlooked, but may be worked on in conjunction and simultaneously with the above planned program.

The dance selection is now of concern. It may be personally planned by the individual teacher. Commercial dance studios also sell copies of published dances. In both cases the dance should utilize several of the basic locomotor movements and elementary balance and turning combinations.

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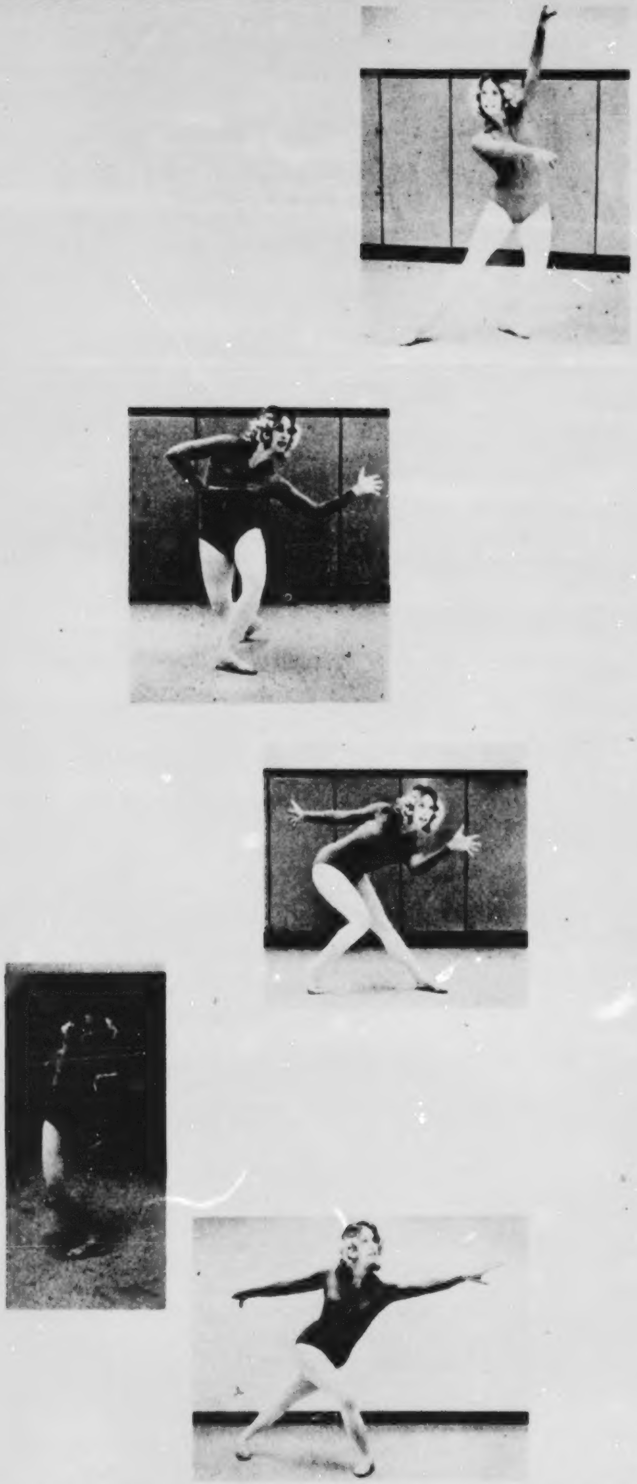

From top to bottom, the first picture illustrates the technique classified as European. The head is held erect, the body line is symmetrical and appears to be held in suspension, not setting into plié. The second and third illustrate the technique classified as primitive style. Notice the angularity of the arms with the palms held open, the contraction on the left side of the torso in photograph 2, the hip lift in photograph 3, and the appearance of settling deep into plié. The bottom two pictures (similar poses from different photographic angles) illustrate a technique combining the two styles. Notice the symmetry of the pose and the erect position of the head as in the European style combined with the deep plié and settling appearance of a slightly more primitive style. The dancer is the author.

Class organization for a dance unit is less structured. Work done in traditional squad units is not advisable. Scatter spacing is more acceptable.

The gymnasium is fine for dance activity. Take advantage of open areas such as the auditorium and stage, the cafeteria, the all-purpose room, or possibly a large open foyer.

The students should be dressed in apparel that does not restrict their movement; a dance costume or knit clothing is suitable. The footwear and floor surface must be coordinated so as not to result in either a non-skid or dangerously slippery surface.

The majority of the class time is spent on techniques to condition, train, and warm up the body. A general rule of thumb is to allow ½ to ¾ of the alloted time for technique. Once the body is prepared for activity it will move well through the minimal time set aside for concentration on the dance selection.

Extension of the Program

The individual teacher, when implementing this program, may wish to extend its limits to allow the student to use fundamental movements taught in the initial unit in a creative endeavor or to compare varying styles of jazz dance.

The creative aspect of the extended program may be handled in several ways. Students may choreograph their own studies. Movement problems may be provided for jazz dance; for example, the teacher could ask the students to use a theme such as war, anxiety, or love within the framework of a particular style of jazz dance. In addition, the teacher may provide opportunities for group choreography.

A comparison of styles may be done by teaching three separate dances each in a different style or by imposing a new style upon a dance already learned. If the initial dance is of a European style, the primitive style may be imposed by initiating movements from the pelvis and by adding a pulsating movement of the head.

SELECTED RESOURCES IN JAZZ DANCE

Giordano, Gus. *American Jazz Dance, USA:* The National Council of Dance Teacher Organizations, Inc., 1966. A brief syllabus emphasizing technique and terminology.

Sabatine, Jean A. *Techniques and Styles of Jazz Dancing*. Hoctor Records, Inc., Waldwick, New Jersey 07463. A text discussing technique in detail.

Stearns, M. and J. *Jazz Dance*. New York: Macmillan Co., 1968. An historical reference concerning the development of jazz dance.

In addition to the limited bibliography just mentioned graded lessons and published technique may be obtained from Al Gilbert, Stepping Tone Records, Box 64334, Los Angeles, California. To secure further information the interested teacher may contact Gus Giordano, 614 Davis, Evanston, Illinois.

Many of the dance supply companies produce films in basic dance technique. Educational Record Sales, 157 Chambers Street, New York, New York 10007 produces numerous texts, records, and record-manual combinations in all styles of dance, including basic dance technique and jazz technique and style.

Workshops and clinics in jazz dance are definitely limited. Commercial dance studios may offer seasonal normal schools or dance festivals of a workshop nature. Area gymnastics clinics often include discussions and/or technique classes in jazz dance as it relates to the balance beam and floor exercise events. Traveling groups, both college and professional may offer limited masters classes in the idiom. The "Dance Caravan," Dance Records, Box 38, Waldwick, New Jersey, is one such group.

Dance is hailed as the oldest of the arts—and sometimes the aura of artistic persuasion and the demands for theatrical perfection overwhelm the physical educator who would like to include dance as one of many movement experiences. Let's not forget that dance owes its antiquity to the fact that people dance for the sheer fun of it, for the joy of moving in a way that fits both the inner spirit and the contemporary world. Today's students are not compatible with the minuet; some will find square dancing just that; for many, jazz dance may be the thing. We urge you to try it, as recreational dance or as a part of classroom instruction in physical education.

jazz dance

IN THE RECREATIONAL SETTING

ANN I. CZOMPO

For many years I have taught jazz dance at the college level, working in a class format similar to the private professional dance studio—techniques at the barre and center barre, work with isolations and combinations, and sometimes a full choreographed dance. Several years ago I was asked to teach jazz, as an indigenous American dance form, at a major folk dance camp on the East Coast. I accepted this challenge, knowing the types of experiences and materials to which the "normal" recreational folk dancer had been exposed. This necessitated a reorganization in my thinking about presentation of materials. First, the folk dancer had, most likely, experienced jazz dance as something to be watched from a chair as the television played on and on. Second, the folk dancer generally had not had formal dance training, with the exception of brief workshops, camps, or festivals, often taught by folk dance teachers in a highly professional manner. Third, the folk dancer would have had limited experience in coordinating arm movements with footwork, because the popular dances he knew required a closed position of some sort (closed ballroom dance position, hands joined in a circle, etc.). Fourth, it was highly unlikely that he had experienced isolations and combinations of movement that are so characteristic of jazz dance. Fifth, the folk dancer would not likely be dressed in "appropriate" clothes for the normal jazz class, since most wear street clothes or folk dance costumes, women generally wearing full skirts. With these things in mind, I set out to create material and techniques which would appeal to the participants, would expose them to some of the elements of jazz dance, and might be usable for the leaders and participants of recreational folk dance groups. For the first time, I had to think of jazz dance as a recreational dance form, not as a performing art.

What Is Recreational Jazz Dance?

Recreational jazz dance falls within the category of recreational dance types generally, along with folk dance, ballroom dance, square, round, and contra dance. It might be classified more accurately, at the present time, as a type of novelty dance along with numerous mixers, ice breakers, and stuctured dances such as "Blame It on the Bossa Nova," Limbo Rock," "Alley Cat," and "Steppin' Out," which have been popular in recent decades. Jazz dance can serve the same purposes as these other recreational dance forms. People, through their participation in recreational jazz dance, gain greater poise, flexibility, balance, and rhythmic sense; improve their skills and knowledges concerning dance; and gain greater freedom of movement. Jazz dances are not particularly social in nature, inasmuch as people dance them individually, rather than in a closed position typical of the folk, ballroom, round, and square dance. A recreational jazz dance outlines a structure to follow and allows for considerable improvisation on the part of the performer, if he chooses.

Recreational jazz dance makes use of jazz movements in various styles: (1) "old jazz" movements derived from popular ballroom dances of earlier decades of this century, tap dance movements, etc.; (2) "Latin" movements found in basic step patterns of the Latin American ballroom dances; (3) "rock," with a variety of movement patterns found in popular dances since the twist; and, (4) other movement patterns created by individual choreographers or sequences adapted from ballet, acrobatic dance, modern dance, and folk dance. These movements are combined in numerous ways, depending upon the style of movement and music selected, and consist of relatively short sequences (4-8-16-or more measures), which can be repeated over and over to the same piece of music, much like a folk dance, round dance, or structured ballroom dance. The sequences are performed to jazz and/or rock n' roll music.

Values of Recreational Jazz Dance

As a recreational activity, jazz dance is valuable for many reasons. It exposes participants to an indigenous dance form of the United States uncommon in the general area of recreational dance. It can be presented with a minimum of teaching to a novice group (depending, of course, upon the simplicity or complexity of the pattern), and it is a rewarding and satisfying movement experience, an attainable challenge for those who have never participated in jazz dance. It attracts young people into recreational dance classes, groups, or clubs when they might not otherwise become involved. It is basically a uni-sex dance form, appeals to both sexes, and is very usable in groups where there is a disproportionate number of either men or women in attendance. It introduces a dance form having a characteristic movement vocabulary different from other dance forms, and at the same time exposes people to a dance form which previously belonged only to the professional dancer or to the serious student of dance. It may allow for the designing of special "exercises" to increase skill and/or movement experiences and it also uses many movement motifs which are transferable to the "ballroom" dance floor as variations of already existing basic dance steps (many have been derived from those very same step patterns). Lastly, it is current and constantly changing to keep abreast of new developments in jazz or rock music and dance.

In addition to the recreational values of jazz dancing, there are certain educational values as well. In a series of jazz dance classes (private studio, physical education program, etc.) short recreational jazz dances can be used immediately with successful results for both the teacher and student, and then a progression of dances can be devised by the teacher in order to expose students to increasingly complex coordination "problems," by introducing new steps, additional arm movements, torso or head isolations, syncopated rhythms, etc. This rapidly increases the movement vocabulary of the student. Through careful selection of music and movement sequences, the student can be exposed to a variety of styles within jazz dance in a relatively short period of time—modern jazz, including the older elements and Latin-influenced movement, jazz rock, lyric jazz, etc. Because jazz dance parallels the developments and changes in jazz music, jazz dance might be used as a vehicle through which a better understanding of jazz music history can be achieved. Certain styles of jazz dance can be incorporated into an Afro-American dance program.

Shortcomings of Recreational Jazz Dance

Along with the many values of this dance type, there are also some shortcomings. Recreational jazz dance can never, of course, replace the formal jazz dance class which includes techniques to increase strength, flexibility, control, and an acute awareness of specific body movements. When presented as a "one shot" exposure in an evening of recreational dancing (class, workshop, etc.), the effects of one or two short jazz dances will not endure, nor is the material likely to be used again by participants. But, of course, this is not always a necessity, especially if the objectives of the occasion were well met. Short dances in various styles can not reinforce any one style in jazz as a longer choreographed dance can, although sometimes this is desirable.

Conclusion

Jazz dance can serve two purposes—the artistic and the recreational. Jazz dance, as a recreational or educational tool, is valuable and usable. Dances are not difficult to create; recorded music of any description can be readily found; and, dance patterns can be combined in an infinite variety of ways to be used with the novice recreational dancer, the serious student, the occasional dancer, the young, the older, in a gym, dance studio, back yard, or most any place you find people dancing.

Working with recreational jazz dance is a most successful and rewarding endeavor, because it is enjoyable to teach, and the reaction of participants is almost always favorable and enthusiastic. A great deal of material can be presented in a relatively short period of time, and participants can see jazz dance as an activity they can pursue, as well as to appreciate in performance.[1]

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[1] Two recreational jazz dance syllabi have been published by Ann I. Czompo, including 38 dances ranging from simple (for the beginner) through intermediate level to a more advanced level. The first syllabus includes articles on the relationship of jazz dance to other dance forms, a brief history of jazz dance, jazz terms and descriptions of movement patterns, and jazz dances. The syllabi are available from The Dance Mart, Dance World Books, Ziegfeld Book Shop, and Children's Music Center in Los Angeles.

Jazz Dance in the Secondary Schools: Problems and Promises

JEAN SABATINE teaches dance at State University College at Buffalo.

After several years of experience in conducting summer jazz dance workshops, and in discussing the problems of dance with many secondary teachers in attendance, I am convinced that the dance programs in high schools can be greatly improved by the introduction and emphasis of jazz dance in the curriculum.

High schools fortunate enough to have a dance program usually treat it as a peripheral activity, pushed aside by the stress on athletics into something like a dance club, composed entirely of females. Many students, long suspicious of all artistic doings, find female dance organizations doubly strange. A portion of the student body today tends to doubt the entire relevance of dance. Many instructors recruited to teach dance, equipped with only a minor (or less) in dance, lack both skill and confidence. Most instructors find it difficult to attend the summer workshops needed to maintain or improve their skills. Few have had much work in ballet or jazz and they only feel comfortable teaching modern. When budget cuts occur, the dance program, lacking broad support and appeal, is vulnerable.

It is to this problem that jazz dance most forcefully speaks, by stimulating and broadening the students' interest in dance. Students identify with jazz. It draws from their jazz and rock music, and they can use their rock dance as a source of movement. Students find jazz movement human, natural, and realistic. In this dance form they see a certain power and vitality, and in the choreography a chance for contemporary themes. The male student finds, in jazz, an opportunity to move in a masculine manner. There is nothing ethereal, bloodless, or sexless in jazz. Some students respect jazz as the only native American concert dance form.

How does one tap this interest in jazz and build upon its promises? Instructors must be trained adequately, and males must be drawn into the training program. In the October issue of *JOHPER* we learned about the successes elementary programs have with children of both sexes. Let us remember the trauma called adolescence that most male students barely survive, and its impact upon the male psyche, turning him away from anything with the stamp of "feminine" upon it. To deflect this bias requires some imagination and hard work. A woman dance instructor should enlist the help of a male staff member; gymnastic and wrestling instructors are frequently the best candidates. If acquainted with the work of Mattox, Ailey, or Giordano, they make enthusiastic allies.

Since few male students have the opportunity to take any dance, it may be wise to create a special class in jazz for men only, taught with the help of male instructors. When male students have secured their sense of identity in dance, coed jazz classes may be established. The instructor should be careful to illustrate the distinct movement styles appropriate to each sex. Comfortable jeans, or any such flexible garb may be worn, in lieu of tights or leotards. Add a good selection of contemporary music, a relaxed but mature atmosphere, and the coed class is set. It might be wise to let the art, music, and drama departments in on the affair.

How does the dance instructor reduce his anxieties and acquire the desired abilities in jazz? He can begin by reading a few books on jazz dance, in order to appreciate its history, scope, and vitality. No book, however, pretends to replace an intensive workshop.

The inherent attitude surrounding professional studio training is that jazz dance can be easily and quickly learned by memorizing little jazz movement packages. This attitude is dangerous. Training in New York City can be expensive, unpleasant, and designed for the dancer rather than the teacher. The package acquired lasts only about three weeks and leaves the teacher without the skills or knowledge to proceed further. Training in jazz must enable the teacher-student to do more than imitate flashy routines and combinations. The instructor must be able to take movement apart, to explain in detail, to demonstrate facets of jazz technique, to create his own choreography, and to teach jazz composition. Only in a workshop tailored to such educational needs can the teacher acquire these abilities.

A compact two-week session in a campus workshop is only slightly better than two weeks in a New York studio. Jazz training takes time, and jazz is no less strenuous to learn than modern dance. Ideally, a six-week summer session of concentrated technique, some composition, and much discussion could serve as a good introduction for the novice in jazz. Any workshop should take time to address itself to individual and practical problems in learning. One day there may be a series of workshops for the intermediate and advanced students, but at the moment we must strive to change the existing lack of adequate teacher training sessions. Paradoxically, we are caught in the bind of desperately needing teachers to teach the teachers.

While we are striving to create the necessary jazz workshops for teachers, to establish jazz in the curriculum, and to vitalize and expand the entire secondary program of dance, let us do our best with what we have. One thing we should have is an accurate notion of what jazz is, and some idea of how to teach it. It is not finger-clicking, hip-wiggling movement to rock music. Students are the first to reject that trite, trivial routine syndrome (a few snappy combinations and bright smiles). The kind of light, precision choreography one sees on television variety shows reflects but a small portion of the range of jazz. Jazz dance, like jazz music, expresses as much passion, pathos, eloquence, and wit, as it does bounce and verve. Nor does it consist of rock dance. One can draw from rock dance, but all movements must be stylized, shaped, and placed in a larger context. Nor is jazz black dance or primitive dance performed to modern music. Jazz is American, reflecting both European and African traditions and forms. Jazz is as much the creature of ballet and modern dance as it is of ethnic and social dance. Its genius is synthesis.

If developing jazz dance in the secondary system seems difficult, fraught with as many problems as promises, let us recall what is at stake. We are not concerned with merely popularizing dance in schools. It is there that we can seize the opportunity to help American males, and thus America itself, become more appreciative and aware of all dance experiences. America's own concert dance form, jazz, is an avenue for such accomplishment.

Teaching Beginning Modern Dance

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Students who begin to study dance in college present a great challenge, because they are, for the most part, already directed elsewhere in their academic concentrations. Some see dance as an artistic experience; others hope to lose weight or change shape; a few are interested only in credit hours. All are human beings and the instructor has to respect them as such, regardless of their attitudes toward dance. The joy of moving, and the breadth of possibilities inherent in discovering the body as an instrument of expression, should be made obvious without proselytizing. Hopefully, students will become self-aware but not self-conscious, and—most important—free from fear of movement. A course or unit of dance may be the only dance experience for many. How can this brief experience be made distinctively enriching and worthwhile?

Method—Means

Dance is a doing thing. Each class must move consistently and without interruption in some direction with a clear line of development toward some goal. At best, it aims toward something basic and uncomplicated: a type of movement, a sequence of related movements, a movement quality. Individual concentration is important, and so is each student's sensitivity to what is happening and how he is contributing to it. Everyone moving together makes the class itself an organism; conversely, the current of the class movement carries the dancers along with it. Independence and interdependence can exist simultaneously.

Specific methods are enormously diverse among all teachers. In dance, the differences are enhanced by whole sets of priorities and kinesthetic vocabularies which construct one's approach or perspective to dance. The modern dance teacher must work constantly to rid his classes of the movement prejudices he may feel, while presenting enough of himself to lend continuity and vigor to his lessons. The freedom of being able to move in as many ways as possible is a major goal of studying dance technique.

The beginning class should emphasize consistent movement flow; the whole body must be present, pulsating and alive, no matter how tiny the visible gesture. If movement comes from the inside, a simple arm ripple can have the impact of a huge leap. Shape must be redefined from a viewed impression to a felt one by a process of movement flow.

Can this "total flow" concept be extended to the make-up of a semester's work, or even a class? Begin, for example, with a set of approximately 25 class meetings (one semester). How much and what kind of a comprehension of "dance" can be absorbed? What objectives can be met in that time span? A list of possible objectives may concentrate on kinesthetic awareness in several areas: lateral locomotor movement, level change, weight and suspension, swings, falls, turns, elevation, extension and contraction, use of body parts, floor patterns, size, quality and dynamic changes, weight shift. Also, specific expansions and combinations of these such as twists and spirals, slow and fast movements, sustained and sharp movements, partner work, etc., can be explored. A flexible schedule—two or three lesson hours devoted to each movement "topic" — is then sketched out. As each class plan is filled in, the ongoing substance of the course takes form. Gradually, material will carry over and tie together the smaller units. Continuity and growth evolve, and amazing insights can be drawn by the students from the cohesion of the course structure. It is essential to let the doing speak for itself. Words can be useful tools, but categories and titles, more often than not, destroy inherent movement character and stop growth, which is always necessary and possible. It must be clear that no movement is "good" or "bad" in itself. It may be right or wrong, constructive or destructive for a specific purpose, but absolute value judgements have no place in what is a process of opening channels.

The class structure should be moveable and flexible, but never aimless. Let us say that the teacher is introducing turns, and has a specific simple movement sequence with which to tie together the class session. From the start of the warm-up the feeling of turns—simple changes of body facing, paddle turns in place, torso twists, circular paths, swivels, even spins—can be incorporated. The structure of a warm-up should always be determined by the movement that will follow. In order for each session to be alive, the breath and movement excitement must flow through every step. A warm-up which literally "moves" aids immeasureably in this, precisely because sequence takes form from a sort of body logic—what follows feels as if it *must*—and exercises become "dance" rather than meaningless motions. If the class is to deal with turns, the feet can be warmed up by using a turning sequence. Not only are the feet used and strengthened, they become involved in turns, and turns are worked into the feet. What has come about is a merger which presents a new movement challenge while meeting specific technical needs. This is not to say that every exercise is "disguised" into oblivion. Especially on the college level, it is important that students be aware of *why* they are doing what they are doing.

The beauty of a class that takes on its own vitality comes about only through planning simple, directed development of a movement idea and a consistent tying of the "exercises" together. This threading of elements is possible because of the clarity of goal. There is no need to involve the group in an intellectual dialogue in order for them to understand where they are headed and how they will arrive there; imagery and sensory appeal work much more successfully. Water and air images are extremely effective—float, sink, breathe, hover—especially when they jar with logical reality. For example, "Breathe through your wrists," or "Feel a cushion of air between your ribs and your hips," are easier to relate to than analytical explanations.

The simplest theme usually succeeds in creating the most organic class. Its simplicity allows for exploration of contrasts: fast/slow, high/low, large/small, sharp/soft, whole body/body part, loose/controlled, strong/light, etc. Balance and contrast in the structure of each session is the teacher's responsibility. Improvisation and discovery enrich and are enriched by control, direction, and challenge. Specific, disciplined technical exercises must have a plan in the class, but cannot be allowed to become sterile and "kill" a class. Variety in time and intensity provide endless possibilities for making even the simplest movement expansive and exciting.

Goal—Ends

Ideally, by the end of a class every student will have some idea about *what it is* to turn, fall, swing, etc.; naturally, each will have perceived it differently. This is because he will also have added to a *total* movement concept, growing within his own body, nourished and defined by exploration and experience. With time, the *doing* process evolves an awareness of the changeability of movement form. Shape ceases to be some outline and is *felt* as it molds the space from within.

The basic awareness from which all others flow is that of the body exploring diverse treatments of time and space. That is also the *ultimate* awareness, and is what makes dance unique among the arts. The additional discovery of movement *quality* sets it apart from objective exercise. What the body does is no longer divorced from the inner processes—self-image, intellect, a whole person in relation to his environment. ☐

Let's Face the Problems and Dance!

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The values of modern dance for the average high school or junior high school student are great. Not only does it afford a special physical training, but the student's creative and imaginative faculties are greatly enhanced. But modern dance is an art form, and herein lies a quiet fear in many physical education teachers. The teacher must deal with a physical movement as an art form rather than as a competitive activity. Students should be awakened to an appreciation of dance as art and become part of an intelligent and culturally interested audience. Despite their possible apprehensions, there is little reason why a staff cannot initiate a dance program if they are cognizant of the problems which may arise and are prepared to overcome them. Following are a number of the problems to be found when introducing a modern dance program in a senior high school, as experienced by this writer.

The students were actually unaware of modern dance and the values which they might derive from such an activity. A clearly defined yet simple explanation was needed. Margery J. Turner's definition, from her book *Modern Dance for High School and College*, was selected: "Modern dance is an art whose medium is movement, and whose instrument is the human body."

An effort was made to parallel modern dance with physical education as well as relate it to other arts. One's body must be developed, conditioned, and strengthened for dance as well as for sports. Athletes are reaching for a goal—to play the game to the best of their ability within the framework of its rules and regulations. So the dancer must be aware of her or his goal—to communicate and share with the viewers an idea, feeling, emotion, or aesthetic quality through the controlled use of the body.

Just as the painter manipulates the brush, or the musician the instrument, so the dancer manipulates his instrument—the body. Every movement should be felt within the body. Dance is not a superficial activity, but rather an intense experience with internal feelings being externalized through movement. We cannot expect beginning students to completely understand all of this, but we should give them some concept of the dance as an art activity as well as a vigorous physical activity.

The teaching of dance in conjuction with the physical education program is understandable if we are striving for mutual goals. The dance can exploit movement just as any other physical activity, so physical, aesthetic, social, and creative satisfactions are gained.

The program should be organized so that the average student is able to see progress. One of the most common problems to overcome in this area is the attempt to teach too much, giving the students more than they can consume and retain. Basic fundamentals should be taught carefully, providing as much clarity as possible. Keep the locomotor and movement phrases simple, enabling the beginner to grasp the idea and gain a feeling of accomplishment. Suggestions and encouragement for creative endeavors through the use of brief and simple movement phrases are both interesting and valuable to the beginning student of dance.

Organization of class material for a short period might be a problem. Instruct the class in a short (10-15 minutes) session of floor technique—lying and sitting. Beginners find this very stabilizing with little balance problems to hinder their execution of movement. Pliés, brushes, swings, and axial movements can follow the floor technique, allowing about the same time allotment. The remaining time may be spent working with locomotor patterns, creative problems, or movement phrases. This plan, of course, can be altered, but with a workable plan in mind, progression can be utilized. This will also provide beginners with a period of warm-up, which is definitely needed before going into more difficult or strenuous areas of movement.

A problem area with some departments, which can either aid or seriously hinder the dance program, is administrative support. The administrator, whether a principal, consultant, or director, must be convinced that the area of dance is important and valuable.

There is the remote possibility that the word "dance" might be objectionable. Modern dance is dance—and in the author's opinion, should be labeled as such, but such titles as "rhythms" or "creative movement" may help sell the program.

Consideration should be given each student who is enrolled in the class. Certain goals may be reached in a good modern dance program—good relations with others, development of good body skills, a more attractive body and posture, an adequate way to express oneself creatively, and knowledge of other fine arts and cultural areas. The dance educator should let the administrator know he will seek to understand all students and help each individual achieve fullest development through the medium of dance.

Developing and maintaining an interest in modern dance among the students is an area of concern. A program which became quite successful in a senior high school developed from an introduction of modern dance to students who were not acquainted with it. In an attempt to enrich the curriculum, the students were offered a choice of activities, including modern dance. Students who enrolled had a particular interest and/or ability, and those who had no interest in dance were not forced into the program. A six-week unit was taught, and although only a few beginning techniques and creative movements could be initiated in this length of time, there was enough to ignite a spark of interest. The pilot program was a success, and the enthusiasm of the students in the program kindled a spark in others and gave birth to increased interest. The following year one modern dance class was scheduled for an entire semester. The course was offered to only junior and senior level students on a first choice basis. Here again only those who wanted this particular activity were enrolled. From this group a greater interest was created and the following semester, two classes were offered, a class for beginning students and another for second year students who were seniors. Physical education was not required of seniors, but students were continuing to participate in physical activity who might not, had the dance program not been extended. Many of the girls had participated in various different sports in the years of junior high school through the sophomore level of high school, and it is safe to assume that they felt a challenge and stimulation in the new-found activity.

To culminate the semester's work the students offered their own choreography in small group compositions. An announcement of the presentations was made to all other physical education classes, and a small but appreciative audience gathered for the presentation of the creative dance compositions. This also stimulated interest among students who were not enrolled in the modern dance classes.

The opportunity to present a dance concert in affiliation with the school's orchestra was an exciting challenge which the dancers and instructor were quick to accept. Since dance is a communicative art, not merely entertainment, a dance should have something to say. The dancers were challenged to "project something" to their audience. The students and instructor worked toward a program which would be acceptable to a rather apprehensive audience. The result was quite favorable. Through this program, dance received the wholehearted approval of the administration, as well as parents and students. The students were thrilled to receive a note of congratulations from the assistant superintendent.

A final problem is certainly not last because it is least important, or even less common—the ability or lack of ability of the instructor to teach modern dance in a creditable manner. Many physical educators, even aspiring young physical educators, feel that they cannot, or will not, teach modern dance. This attitude must be changed before any program of modern dance can be developed or be successful. Skill and experience in dance are important prerequisites, but interest, enthusiasm, and sound judgment must prevail before a learning situation can be developed. The most important qualification is the desire of the teacher to implement this physical, mental, and culturally stimulating activity into the overall plan of action.

The physical education teacher who sincerely desires to include a modern dance program in the schedule of activities must possess some skill and knowledge of the art. To obtain or further training in this area means hours of hard work, but, one might add, a very fulfilling labor it is. The instructor seeking instruction in modern dance can find a large number of well-staffed dance schools and workshops throughout the country and throughout the year. Most colleges and universities now offer concentrated courses in modern dance, in either their physical education or fine arts departments.

Physical educators now advocate a more diversified physical education program. Because most students participate in a sports program for at least four years, an optional program of modern dance is a welcome relief. Many teenagers become bored with sports and even though they may be less proficient in a new activity, they are ready for a change and a challenge. Modern dance can provide this if the problems are faced objectively and a sound program is prepared. □

Classical Dance: A New Perspective

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John Barker, the leading authority in the West on the Soviet method of teaching classical dance, is the only American ever allowed to teach classes in that method in Russia. Now Barker is giving many teachers in the West a view of classical dance training which is based on the premise that artists develop through discipline, dedication, and an intensive scientific approach to dance education rather than from natural abilities.

Classical dance in Russia is precise and not one bit arbitrary. "The fundamental principle upon which classical ballet training is based: the natural progression in the development of muscular power and control, that prepares the dancers to execute the most complicated form of movement in dance, and to interpret choreographic ideas."[1] The results of a methodical approach to classical dance can readily be seen in all of the Russian dancers who have defected to the West over the past decade.

Rudolph Nureyev is an eminent example of a dancer who, while trained in the classical tradition, easily makes the transition to modern western choreography. "He had commenced training well past the regulation age of the Leningrad ballet students,"[2] that is, he began at the age of 16 rather than 10. The classical tradition, with its methodical training, puts all the odds in the student's favor that he or she *will* be able to learn classical ballet whether or not the student is particularly talented or gifted.

An even more prominent example of a methodically trained dancer who came to the West is Mikhail Baryshnikov, who is one of the best dancers in the world. His United States debut demonstrated his seemingly effortless virtuosity:

> It is common for many good male dancers to lose their line—that is, to drop out of the correct body position while moving or jumping. Yet Mr. Baryshnikov's placement is so correct that even when he moves he retains this classroom ideal and transmutes it into artistry.[3]

Yet, because of his unusually shaped body, it is not likely that he would have had the opportunity to become a dancer in the West. Through methodical training he had an equal chance to develop, grasping all of the detail of classical training. In comparing Gelsy Kirkland, the famous American dancer, with Baryshnikov Kirkland possesses all of the natural gifts, such as high extension, beautiful feet and legs, etc., but Baryshnikov is obviously the better dancer. This is the result of his schooling at the Vaganova Choreographic School in Leningrad.

Agrippina Vaganova, one of the greatest ballet teachers of all time, was the founder of the Soviet system of ballet education. Extremely self-critical and demanding, she became aware of the inadequacies of her own dance technique and realized that she had not progressed in her training. In her memoirs, she states that she never lost an opportunity to learn from her older stage companions, "but the principle factor was still her independent work, her search for a personal approach to ballet on the basis of a critical assimilation of the experience of her contemporaries."[4]

Even though Vaganova was not actually a pupil of Enrico Cecchetti, the famous Italian ballet teacher, she gained much from his methods while in her last year at school. From Cecchetti, Vaganova saw the importance of using standard exercises in sequence to ensure the balanced training of the muscles. These ideas were incorporated in her *Basic Principles of Classical Ballet*, which is a guidebook to classical ballet. From Nicholas Legat, a teacher renowned in both the West and Russia, Vaganova learned to develop her mind, feelings, imagination, and taste. Legat followed the example of his teacher Johannsen, who was a student of August Bournonville, and was one of the greatest teachers of the St. Petersburg school. Toward the end of his life, Johannsen "realized the importance of developing a clear-cut system which could be taught to teachers, in spite of subtlety and flexibility."[5] Vaganova realized this, too. "From all these she acquired a knowledge of several aspects of the classic school which she reworked and blended into one whole, adding to them from her own experience and that of the young Soviet ballet until this formed what is now known as the Vaganova system."[6]

Her conclusions were drawn from a "comparison of the two systems of ballet teaching that served the Russian stage at the end of the nineteenth century under the conventional appellations of the French and Italian schools."[7] The French school, including Nicholas Legat and Pavel Gerdt, at the close of the nineteenth century taught soft and graceful but very artificial form. Vaganova later recalled her instructors saying "Lightfooted! Lightfooted! Be coquettish!"[8] She could not stand the saccharine sweetness and affected elbows and "elegantly" outspread fingers. "In short, the disregard for the full use of the energy of the arms and body, and the tranquil and measured manner of conducting the daily exercises restricted balletic virtuosity."[9]

The Italian school, which had virtuosity, reached its height by the end of the nineteenth century: Thirty-two consecutive fouettés en tournant were demonstrated for the first time. Again Vaganova's mind compared and compiled what was important. She saw that the Italian method helped develop aplomb, dynamic tours, and strong toes. She also realized the strain of the Italian arms and the harsh manner of bending the legs in jumps. Most important, though, she found that content was missing.

The Russian school had not yet established its pedagogical method and this became the primary interest in her life. Studying her art always and everywhere was a hard and fast rule with Vaganova. Knowing that perfection has no bounds, she constantly strove to improve her art.

Her first great success in teaching was her pupil Marina Semenova, whose graduation in 1925 "marked a new and decisive turn in Soviet choreography—a resurrection of the classical dance in all its glory and beauty. . . . Semenova's brilliant debut was no accident; it was the result of Vaganova's method of teaching."[10] Vaganova gave Semenova a feeling of absolute control on the stage as a result of her methods. "Semenova comes on the stage with unaffected ease. When she begins to dance, one gets the impression that every fiber of her being has come to life. In her dance, she brings a feeling of exhilaration which is transmitted to the audience."[11]

Her best pupil, however, was Galina Ulanova, who "catches the eye of the audience as soon as she appears on the stage and even before she makes a single movement. Her first attitude, thoughtful and unassuming, already rouses eager expectation."[12] The critics noted the strong individual talent of the young ballerinas trained by Vaganova. At the same time, they found that Ulanova's dancing was similar to Semenova's style. It was evident that the school's traits of grace, exceptional plasticity, and captivating modesty in all the gestures had definitely been formulated. Vaganova once declared: "all that we have on our stage is the product of the assimilation of the two schools—French and Italian. The knowledge, experience, and fame of these two schools were passed on successively to us; and artistic and technical improvement reached an unprecedented degree."[13]

The Soviet teachers, since Vaganova's death in 1951, have continued to improve upon what was already known. In 1969, Vaganova's assistant for over 30 years, Vera Kostrovitskaya, developed an accelerated six-year program for students who begin their training at 12½ or 13 years rather than the accepted age of 9½ or 10.

Dancers from the Soviet Union are aware of the difference between ballet in the West and their own product. For example, Vladimir Vasiliev, of the Bolshoi Ballet, in an interview, said:

> And as soon as our theatre started going abroad, to the West, we were not only showing what we could do, but learning from what we observed. But, what is distinctive, and different, about our own, Russian, way of moving is that the whole body is dancing, from the toes to the ends of the fingertips. I've seen classes and I've seen a lot of ballets here, in France and in England. The main attention is paid to the legs, and, from the point of the view of technique, it is done well. But, the upper part of the body—the torso, the head, the arms, the hands—everything, everything should be dancing. Movement must come from the heart, from the inner part of the soul; dancing is not just motion of the legs and feet. It is technique combined with expressiveness that makes what we can really call a dance, which distinguished dancing from mere exercises. And this is our tradition—decades of familiarity with these dancing qualities.[14]

One of the main purposes of the two international competitions held in Moscow recently was to display the latest in modern choreography. Many foreign companies, such as the Maurice Begart, José Limon, Alvin Ailey, African, Chinese, and Vietnamese companies and many more toured the USSR. These companies were invited by the Soviet Union so that its citizens could see the development of ballet in the Western hemisphere.

Western companies tend to accept only extremely gifted dancers with fine body proportions. Russian companies, on the other hand, can *develop* a dancer even from rather unpromising raw material. If the Russians can excel with dancers whom Western companies would not even consider; imagine what the extremely gifted, ideally proportioned boys and girls in Russian ballet schools can achieve! While it is true that the West has produced a few exceptional ballet dancers, Russian trained dancers are almost invariably superior. This is the direct result of methodically and scientifically developed training, as opposed to a mixture of training.

No element of Soviet ballet training is in any way arbitrary. The experience of countless experts is drawn upon in the development of the dancer's education. The superiority of the Soviet dancers is the subconscious and conscious viewpoint of audiences all over the world. Whenever a Russian company tours the West, a sellout is guaranteed.

The Soviet Method (specifically, that of the Vaganova Choreographic School in Leningrad) of classical dance contains thousands upon thousands of details that are lacking in Western training. The Russians have plasticity and freedom of movement through discipline, strength, and ballon, and they have repeatedly proved to the world that this can be taught. ☐

Footnotes

[1] Asaf Messerer, *Classes in Classical Ballet* (Garden City, New York: Doubleday & Company, 1975), p. 14.

[2] Olga Maynard, "Nureyev: The Man and the Myth," *Dance Magazine* (May 1973): 56.

[3] Anna Kisselgoff, "Baryshnikov Tantalizing U.S. Debut," *The New York Times* (July 29, 1974), p. 16.

[4] Agrippina Vaganova, *Basic Principles of Classical Ballet* (New York: Dover Publications, 1969), p. vi.

[5] Fernav Hall, *World Dance* (New York: A. A. Wyn, Inc.), p. 57.

[6] Anatole Chujoy and P. W. Manchester, *The Dance Encyclopedia* (New York: Simon and Schuster, 1967), p. 933.

[7] Vaganova, p. vi.

[8] Ibid., p. vii.

[9] Ibid.

[10] Yuri Slonimski and others, *The Soviet Ballet* (New York: The Philosophical Library, Inc., 1947), p. 45.

[11] Ibid., p. 77.

[12] Ibid.

[13] Mary Grace Swift, *The Art of the Dance in the USSR* (Notre Dame: University of Notre Dame Press, 1968), p. 4.

[14] Tobi Tobias, "Bolshoi Profiles: Vyacheslav Gordezev Ludmila Semenyaka Vladimir Vasiliev," *Dance Magazine*, August 1975, p. 50.

Young choreographers, following
new directions in avant-garde dance,
break away from traditional patterns of
movement, space, time, and audience involvement
in their concern with pure movement
and the kinetic reaction of the viewer.

149

CROSSING AESTHETIC LINES

ANITA PAGE

In 1933 when John Martin, then New York *Times* dance critic, defined modern dance as movement created "to externalize personal, authentic experience," it seemed a wide enough definition to describe the boundless exploratory nature of the expressive dance form. Today that definition can hardly cover the eclectic range of movement which we continue to call modern dance.

For the current avant-garde choreographers, Martin's definition is restrictive and, in some cases, meaningless, for they have little or no interest in communicating personal emotions or experience. Their concern is with pure movement and the kind of kinetic reaction it produces in an audience.

Furthermore, the younger experimental choreographers have expanded the art form in ways interestingly parallel to current productions in the avant-garde theater. Choreographers, such as Yvonne Rainier, Meredith Monk, and Twyla Tharp, and drama groups, such as the Living Theatre, the Performance Group, and the Open Theatre, have moved outside the accepted vocabulary of their crafts (in dance away from dance movement *per se*, in drama away from a literary text) and have broken from the confines of the stage and theater space itself. Their lack of concern with the "purity" of their art, their interest in the extra-aesthetic experience and, in some instances, the dissolution of aesthetic distance seem to threaten more traditional performers and audiences as well.

There are, existing concurrently, two generations of the avant-garde who have in common the abandonment of obvious thematic dances and the presentation of a logical sequence of movements. Alwin Nikolais and Merce Cunningham are, in a sense, the leaders of the "established" avant-garde,[1] names known and sought after on college campuses and arts festivals throughout the country. (A fall 1968 *Saturday Evening Post* cover picture of Cunningham and a summer 1969 London *Times* editorial about Nikolais are evidence of their paradoxical position.) The younger group of experimental dancers, such as Yvonne Rainier, Meredith Monk, Twyla Tharp, Deborah Hay, and Don Redlich, are all in some way indebted to Nikolais and more so to Cunningham for the directions they have chosen to explore.

Nikolais and Cunningham use the dancer's body and the stage space differently, but both choreograph dances of pure abstract nonsequential movement in which there is often an accidental, absurd quality. The dancer's body is used in intrinsic collaboration with the stage space, lighting, sets, and sound (less often music), and not as the sole or major focus of interest. Set designs are at times of equal importance with the dancers on the stage. Nikolais has fully explored the use of technology, and the result is a dazzling compound of movement, electronic sound, complex lighting and costume. Although Nikolais' dancers do not move in obvious intense "dance-like" fashion their thorough training in improvisation prepares them to respond wth computer exactness to the various elements making up the intricate stage patterns. There is not the sense of a carefully set and timed composition, yet a Nikolais work has no real chance element to it.

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[1] The "established" avant-garde would include Paul Taylor and Erick Hawkins whose work, however, has not had as much direct influence on the younger choreographers as that of Cunningham and Nikolais.

Unlike Nikolais, Cunningham choreographs using an almost balletic technique. Yet this classic technique is in strange contrast to the random unplanned appearance of his works in which the real interest is in the interaction of time patterns and stage space. The timeless improvisational quality, evident in Nikolais' work also, is pervasive in Cunningham's dances as well as is the lack of a central focus of interest on the stage.

The most obvious extension of the work of their predecessors by the younger choreographers (all from ten to twenty years younger than Nikolais and Cunningham) is the addition of film to the other media so fully explored by Nikolais. In Anna Nassif's "Dance for One Figure, Four Objects and Film Sequences," Don Redlich blends illusions by synchronizing live and filmed movement. Although choreographers and theater directors as well intend a collaboration with film, the filmed action becomes dominant on stage.

More significant than the expanded use of media is the fact that the new choreographers have crossed important aesthetic lines in movement, space, time, and audience involvement. A good example of this extension was a joint program by Twyla Tharp and Yvonne Rainier at Connecticut College, the unofficial summer home of modern dance.

Extending the stage

In "Medley," Twlya Tharp extended literally Cunningham's use of the stage as an open field. Her group danced in a large field overlooked by a small hill where the audience and, at times, members of the performance group sat. Improvisational movement seemed to be going on continuously at the far end of the field previous to the playing of bagpipes which signaled the beginning of the "real" performance. Six dancers ran in single file toward the audience side of the field. Individually and in two's and three's they moved in the various ways one would in a wide open space: leaps, bounds, acrobatics, suggestive folk dance as well as absurdly humorous use of the body. From among the audience sitting on the hill, forty dancers emerged to join the six on the field. The large group moved almost, but never quite, simultaneously. The attempt was to create a natural, slightly accidental quality of movement.

Suddenly, the forty-six dancers on the open green assumed positions of arrested motion. There was complete stillness as one dancer would move quite actively. Imperceptibly during his single activity, there would be changes in position in one or two of the many on the field. Finally, before one's eyes, but yet not really seen, all of the dancers had changed their position. It was a stunning *trompe d'oeil* requiring great kinetic response among the dancers.

Slowly the forty-six dancers left the field in two's or three's as did the audience in similar patterns. The Scots bagpiper played again. Although one dancer was still left on the field, the performance was over. The sound of the piper had been the only accompaniment, except for the distant sounds of highway traffic.

Like Nikolais' dances, "Medley" belies the fact that it is a precisely timed and organized work. The printed program read, "6:55-7:09 Prelude, 7:10-7:20 Six Variations, 7:20-7:35 Margery's. . . ." Except for an occasional dog crossing the field, little had been left to chance.

Continuous and simultaneous action

Yvonne Rainier's group performed indoors, not in the theater of the college, but in a beautifully designed activities building containing a gymnasium, dance studio, and lounges. The performance took place continuously and simultaneously in all three of these places. The audience was free to move from one event to another, armed with diagrams of the activities. "Connecticut Composite," as Miss Rainier calls this multi-focus creation, was carefully planned so that the audience movement was mobile but never chaotic.

In one corner of the gymnasium, cardboard boxes, pillows, and screens were moved about as four dancers spontaneously reacted to each other with the athletically graceful movement which in Miss Rainier's company has replaced the essentially female grace of conventional dance. In addition, there was a constant limbering, shifting, and swinging that one identifies with pregame athletic events. From time to time, rock music would be played over a loudspeaker.

The audience was free to turn from this group to another one of twenty dancers moving in perfect unison on chairs as they slapped pillows on their knees, threw them over their heads, and tapped their feet. Or the audience could participate in a back and forth file of dancers and people carrying a wood frame across the gymnasium. In a lounge, there were three simultaneous film screens, one showing a hencoop, one the subtle movements of a hand, and the other a deadpan exchange between a nude man and woman on a large white balloon (an amusing depiction of the games men and women play). The audience could leave when they had seen the events once, twice, or three times as the activities went on all evening. There was a marvelously friendly, unpressured atmosphere about the Rainier event, which some might complain lacked the tension and compactness of a performance.

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What strikes one first when viewing these performances is that the choreographers have moved outside the realm of dance movement into the general world of movement: often pedestrian, mundane, and athletic. Like their counterparts in the avant-garde theater, the new choreographers often use performers who have little conventional training in their craft. At times, choreographers such as Deborah Hay and Yvonne Rainier will use nondancers, people who have no intention of continuing in performance work (a prime example of this was the appearance on stage of Meredith Monk's matronly mother during the 1968-69 dance season in New York). On the whole, there is refreshingly little concern with the peacock strutting quality of the trained dancer. There is a desire, particularly for Miss Rainier, to abandon the narcissistic focus of most dancers.

These young artists are intent on transcending the strictly enclosed time of a performance and have created a state of continuousness and simultaneity more akin to real life than to the traditional theatrical experience of concentration of time and focus. If they are involved in timing, it is, as Miss Tharp's work showed, a computer interest in the permutations of patterns resulting when movement is used in subtly varying time patterns in space.

The conventional theater space is no longer adequate for the avant-garde, who have moved into other spaces—a lawn, a museum, an armory—the inevitable extension of Cunningham's open field stage. The environment is often the impulse for the dance and dictates some of the effects of the movement. For instance, Miss Tharp's composition depended on, and was marvelously expanded by, the great variety of perspectives available in a large open field.

In abandoning accepted theatrical time and space, the new choreographers have broken the usual physical distance between audience and performer. As a result, some aesthetic distance is exchanged for a casual, voluntary involvement of the audience. In some ways, audience participation in these performances seems more genuine and successful than experiments in the avant-garde theater. Dance, by its nature, is more abstract than drama and does not so directly challenge people's inhibitions about personal involvement. Outside of a conventional theater, where viewers feel constrained, dance performances in open spaces allow the audience members to leave when they no longer want to participate.

Through the use of nondance movement and nondancers, the involvement of the audience, and breaking from the confines of conventional theatrical space and time, the new choreographers are clearly pointing to an expanded and freer function for the dance form, a closer integration of art and life. Their use of everyday movement compels us to view these activities beyond their practical significance. These dance artists are asserting that the theatrical experience should go beyond what we now accept as an aesthetic experience.

Chapter VIII

FOLK AND SOCIAL DANCE FORMS

THE EXPERIENCE OF FOLK DANCING

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Folk dancing is a pleasurable, diverse, shared activity, a vigorous activity in which people will remain active, a lifetime sport to be enjoyed in a healthy old age.

Many people are familiar with several of the more well-known folk dances of foreign countries—Irish jig, Polish mazurka, Israeli hora or Spanish paso doble. Yet these do not begin to approach the rich depth of musical and ethnic experience awaiting folk dancers.

Folk dancing is fun. The music is pleasant to hear and usually the company is good. Folk dancers are contagiously friendly. If you are slow to learn a particular step, they will encourage you to keep trying. When you master the step, you will be sincerely congratulated.

Improving Self-Image

Over the years I have seen time and again, men, women, and children come to their first folk dances obviously questioning whether this was for them. Some others who are brought by friends or relatives come with the firm intention of just watching. The changes that occur in some are subtle, but many others experience an almost instant transition from non-folk dancer to enthusiast. They are soon ready to jump into exhibition groups, festivals, and the whole scene.

To me, the more beautiful transitions have been the timid dancers, bewildered at the variety of dance expressions, who try the steps when encouraged by a more experienced dancer. The blossoming of these people as they become more sure of themselves and eventually start showing other newcomers how to do it is gratifying. There is often a noticeable change in their manner, poise, and facial expressions. This new self-confidence spreads naturally to their other life roles.

Folk Dancing as Therapy

The usual defense mechanisms put up by the mind—withdrawal, overcompensation, repression, etc.—are unsatisfactory solutions to problems because they often deny people the pleasures of life and self esteem. I am not advocating that a person who relies heavily on any of these defenses be forced into participation in active personal contacts all at once. However, limited exposures may be beneficial. Folk dancing can provide acceptable outlets for whatever feelings are being repressed by the defense mechanisms.

Dancing Without a Partner

Folk dancing is a group experience which does not require participants to have partners. Everyone who comes can have a good time enjoying the company of other people. There are numerous mixers, line dances, and trio dances where extra males or females are needed, so single people do not feel left out. Dancing is also a good way to develop friendships with other people who have similar interests. Even for the more inhibited, line dances offer no barrier to participation. Any combination of people just join hands and start. Some of the most beautiful and exciting dances are line dances.

An unfortunately large proportion of the men in the United States feel that dancing is unmanly. Sometimes, even though a man may really want to join in the obvious enjoyment of others who are dancing, he is afraid other men will ridicule him. Anyone with this problem should look to the Russians, Turks, or Greeks whose men are the primary dancers. To these people, dancing is a way to show off their masculinity and let out their emotions. Dancing is a way of relaxing.

Too Tired?

Today the real reasons for being tired are likely to be less from physical exertion than from business or academic pressures or from lack of stimulation in a routine existence. Tiredness is also often caused by emotional drain or stresses pulling people in several directions. On countless occasions, I have come home beaten down by the pressures of the day, when it took a heroic effort to avoid sagging into a chair and instead go to a folk dance. But, in every case that I can recall, when I heard the music and started to dance a new strength came to me. After dancing for hours, inevitably I felt better than when I began.

Perhaps everyone can remember occasions when they felt tired but were revived by something stimulating. This is a power we can draw on repeatedly by just triggering our imaginations to throw off tiredness because it is time to do something fun.

Parties, Festivals, and Exhibitions

There are many special occasions for folk dancers to get together. Parties are frequent. Each holiday is a reason for getting together, usually with an emphasis on wearing folk costumes, trying new foods, and dancing without the delays of teaching. Valentine's Day, St. Patrick's Day, Halloween, and New Year's Eve are favorites which almost require a party. Different ethnic sub-groups arrange parties for their particular national holidays. If there's no special holiday, parties are frequently planned to take advantage of the use of a nearby park, beach or big backyard.

Festivals are really special. In California, the Folk Dance Federation sponsors annual festivals for the southern and northern regions plus one for the state. Dancers come for two and a half days of dancing, teaching sessions, and special parties for people who want to do just one type of dance.

Frequently at festivals exhibitions are presented. Outside of festivals exhibitions add color to local celebrations or civic programs. They are a good way to acquaint new people with folk dancing. Exhibitions can also be pleasant entertainment for people in hospitals, senior citizens and others with limited ability to get out to dance halls.

Exhibition groups are not always the best dancers. The average intermediate folk dancer can learn a few dances well enough to perform in a group and look quite good, especially to people unfamiliar with folk dancing.

Costumes and Ethnology

It is natural for anyone learning to folk dance to develop an added interest in the cultures associated with the dances. Authentic costumes or just a colorful sash around the waist seem to add to the enjoyment of the spectators and audience. Each geographical area has its costume which adds picturesque atmosphere to the performance.

Folk dancing is fun, a good means of self-expression and personality expansion, a way to change lifestyle, mentally and physically therapeutic, and a good basis for improved understanding of others. New dance groups can be started from groups such as church, business or civic clubs, schools, or social organizations. And it is easy to join existing groups—just walk in! ☐

Dramatic Dance: A Folk Form or Natural Growth of the Individual?

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Dramatic dance, whether in the form of educational modern dance, ethnic dance, or New York City's pace-setting professional idiom, has a historical path similar to that of the folk art of story telling. In the development of both small tribes and dominating nations, the development of story-telling follows a pattern.

The first primitive efforts at conscious story-telling consist of a simple chant, set to the rhythm of some daily tribal occupation such as grinding corn, paddling a canoe, or hunting for food or the enemy. These impromptu first-person stories speak of pride or exultation over some accomplishment or decision. Modern dance has had its comparable stage. Two examples are "Toil in the Fields" by Ted Shawn and Ruth St. Denis, and Martha Graham's "Appalachian Spring" in which the pioneer woman celebrates her wedding day.

As the individual or group matures it reaches beyond the ego-centered expression (verbal or nonverbal) and seeks to answer questions about natural phenomena—the creation of earth and man, the relationship between the earth, moon, and sun, etc. Hence, the myth develops. Each religion or culture has its separate yet similar myths to give to the people an understanding of these overriding phenomena. Modern dance has passed through this stage too. Martha Graham was one of the first modern dance choreographers to speak via mythology. Miss Graham probably chose Greek myths for much the same reasons that Isadora chose the garments of Greek goddesses: they were for her the reasonable and related beginnings of this free and revolutionary type of expression. In the folk art of story telling, the myth often develops into an imaginative fairy tale, taking the concepts of natural phenomena from the adult level to the comprehension of children. In the fairy tale the relationships of cause and effect are established. The next generation begins to feel secure in the knowledge that natural phenomena in our universe are always explained in this fashion.

The next development is the consciousness of society of the literary or art form of the tale. The director, writer, choreographer, and the individual in society become structure oriented and entertainment conscious. At first they are self-trained in creative awareness; then, via communication within related art forms, certain standards for "good" entertainment are recognized. These standards prevail until creative endeavors outside their boundaries awaken the society, its artists, and tale-telling creators to the fact that "form" is now a dogmatic *box* in which all the answers to life's questions and desires are not found. The inclusion of new *man-made* as well as natural phenomena (materials) is necessary.

Exploration of man-made implements in relation to man as well as a rearrangement of the original element (the old form) gives new meaning, a new viewpoint. New stimuli keep the individual and the society from stagnating. The new generation is not always satisfied with the answers the previous generation accepted. The older generation may cling to old forms as "answers" because to change the basis of original belief will shake supposedly secure foundations. If new forms are viewed as pure entertainment without connotative evaluations as to what is "good" and "bad" or "right" and "wrong," then the individual and/or society can remain secure in its original position. Life roles and origins of man are not disturbed by pure entertainment.

This new entertainment — poetic form, musical assemblage, or dance collage — does not remain as meaningless related gesture. The next phase is evaluative, comparative, and choice-bearing. It is here in the development of storytelling that the ethical tale appears. It is perceived that youth must be morally influenced to "right" decisions. They must learn how to choose among conflicting viewpoints. These pieces of ethical entertainment (songs, tales, etc.) are meant to serve as guidelines.

Today such choreographers as Yvonne Rainer, Merce Cunningham, and Twaila Tharp are breaking dance form barriers. Will the modern dance of tomorrow continue to follow the line of development of story-telling? Will our next tales be ethic-bearing drama?

Educational dance parallels this folk art in the development of individual maturity. In the primary grades it is the impromptu giving of expression to pride or exultation over some act of bravery or accomplishment that momentarily sets the individual apart from the group. It is characteristic of this age for one to "blow his own trumpet," reaching not for the moon but for the limelight.

As the child begins to explore more of the "whys" of the world—cause and effect, group interrelatedness, conflicting directions and possibilities—he enlarges his "me" to "we", relates to a team, and begins to take sides (male versus female if nothing more). As he perfects his verbal and physical skills, he develops a form of self which may conform to a norm or may be uniquely his own. He establishes the relationship of this self to other forms with which he becomes acquainted through association. Having recognized a difference, it is hoped that he will accept it for its own sake with all its inherent virtues. The difficult stage of development appears during this self-finding stage. For if his technique, style, or form finds only traditional observers who accept only traditional forms, then his development as a unique personality with a unique style will be thwarted.

Once the child has found an accepted style (in dance, in literature, in poetry, etc.) with which he feels comfortable and to which he becomes committed, he can communicate with this self and in relationship to what matters most to him: his survival, others' survival, moral and ethical situational behaviors, and the gamut of perceptions of himself in depth.

As an audience, teachers stimulate, evaluate, and provide opportunity. How do they hinder or help the line of development of the child as a mature tale-teller, as communicator of ideas, as a self with a song to be sung in dance form? ☐

Square Dance for Today

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Are you still teaching "Birdie in the Cage," "Adam and Eve," "Duck for the Oyster," and similar old favorites found on the records that came with your school? Or, if you are brave enough to call your own dances, are you still using those same familiar figures? If the answer is yes, you are hardly preparing your students to take part in community recreation activities as they are conducted currently in most areas of this country.

Have you recently attended an established square dance club with a regular professional or club caller? If not, you probably would be more than a little surprised at the way in which square dancing is taught and danced today. This is the age of "modern square dance," and most communities throughout the country have at least one active club. In many places, one could dance every night of the week with a different club and still have to make choices on some nights.

People from all walks of life and all ages are finding this form of dance an enjoyable means of relaxing, exercising, and socializing. Therefore, it is a relevant and useful skill for students of all ages. But, are you properly preparing them to take part in this popular form of traditional American dance?

As any caller who works well with children can tell you, the child in the elementary grades can acquire proper square dancing techniques and skills just as well as the older student. The variety of movements taught will vary with age and ability, but attaining correct skills is not limited by age. So, throw out any boring and repetitious material, and let's start fresh.

The first step may be to retrain you, the teacher. This can be accomplished in one of several ways: (1) Attend workshops to acquire the basics of square dance; (2) join a square dance club and really learn from the ground up (this alternative also provides you and spouse or friend with a new form of recreation, fun, and relaxation); (3) seek help from local square dance callers, who will have a number of good tips for you as well as sources for additional help and information; or (4) teach yourself the current movements and calls with the help of the *Teacher/Caller Manual* ($5.00 from the Sets In Order American Square Dance Society, 462 N. Robertson Blvd., Los Angeles, CA. 90048).

If step one is your choice, JOPER provides a list of summer dance workshops in the April issue. Your state association for health, physical education, and recreation probably helps in advertising area workshops with a journal or newsletter periodically. Sets In Order, in their official magazine *Square Dancing*, provides a continuous and detailed list of workshops and special events.

The numerous folk dance workshops held periodically throughout the country usually include some square dancing too. These could help solve your square dance problems and give your folk dance repertoire a transfusion at the same time.

Folk and square dance workshops are basically inexpensive, full of activity, educational, and great fun. Most of them provide a syllabus of materials taught and opportunities to purchase records for the dances on the spot. Another advantage to be gained is watching experienced teachers for teaching hints and methods for working with dance. It is also not uncommon for sessions to be conducted in teaching and calling methods at many of these workshops.

Should you decide to join a square dance club or seek help from your area callers, your local newspaper is an excellent source of information concerning club meeting times, places, beginners classes, and callers.

The last step is not as frightening as it sounds since the *Teacher/Caller Manual* not only gives you a basic description of each movement, but also includes a teaching progression which you can take word for word from the book. For an additional [illegible] you can obtain a handbook entitled *The Basic Movements of Square Dancing* which includes photos of each movement (so that you can be certain you understood what you thought you read). With these two tools and a few new records you can get your class swinging.

The records are not too much of a problem although they cannot usually be bought at your local popular record center. A local caller should be able to give you a nearby distributor of folk and square dance records and materials. Or, Sets In Order may again come to your assistance with a list of some dealers.

There are many benefits for your students in learning to call your own dances. First, you can progress as fast or as slowly as they need to cover new material. You also have control over the tempo of the call so that a slow set has a chance to catch up or untangle itself without stopping and starting over again for minor problems. Or, you may repeat a call that was not heard rather than starting over each time.

Since you can put even the simplest movements into many different combinations, your class must learn to listen. This variety is more challenging and demands greater concentration from the dancers than the memorization of set patterns does. You can also vary practice of the same elements by using them in different combinations and calls for a more interesting practice.

Based on my own experience at the collegiate level and those of ex-students teaching at varying levels in the public schools, your own voices will be clearer and easier to understand than records in almost all instances. This is especially important when working with beginners. After you master the first call or two, you will find it is great fun for you, too.

There is little about teaching that is easy. There are always areas which we could improve and new ideas or methods we want or need to try. This program is an update for most of us. In the process we may learn some new techniques and reach students we have previously missed because we could not challenge or interest them in our activities.

So, to the brave who will accept my challenge to a more interesting class, square your sets and shuffle off to some happy dancing and rewarding teaching.

THE WHAT, WHEN, AND HOW OF LEADING AN EVENING OF FUN

The One Night Stand

People understand each other and work together better after they have had a chance to play together, and an evening of simple folk games, mixer dances, and square dance patterns is a great way to accomplish this. But don't you have to be an expert square dancer and caller to present such an occasion? No, because this activity is based on the assumption that the people involved may never have danced before and perhaps will never dance again. The leader is not there to teach them to be dancers but to help them to have a good time.

In presenting a "one night stand," the leader chooses dances that mix people without embarrassment, that are easy to do but give a sense of accomplishment and success, and that present variety without demanding too much teaching by the leader or memorization on the part of the people dancing. Dances with tricky hand clapping or footwork sequences that may embarrass those who have difficulty in learning them rapidly or executing them should be avoided.

Certain remarks or techniques can be employed to help the dancers avoid placing too much emphasis on technical perfection. It helps to start the evening with some such remark as, "We are here for fun and fellowship. If you make a mistake, a hundred years from now no one will ever know the difference!" If people have trouble responding to directions to go right and left, remind them that this is one of very few activities in which people have to learn to respond to such directions with so little thinking time allowed.

If a square breaks down or a section of the circle is confused, "That was just a walk-through; everybody go back to where they began and we'll try again." Another technique is to give a call that will get everybody doing the same thing, such as "Everybody find a partner and swing!" or "Everyone promenade in one big circle." Then you are ready to try it again without ever calling attention to the fact that someone had gotten it wrong. When calling the square dances, watch the dancers. Keep in mind that you will need to allow more reaction time for new dancers than you would for experienced dancers.

Most of the teaching will be accomplished in one of two ways. First, the leader can "talk" the group through the movement. Most of the simple square dance terms that will be introduced in this type of evening can be taught simply by putting them in directional words. For instance: "Face your partner. You are going to take about three steps diagonally forward to the left, passing right shoulders with your partner, slide over about three steps to the right going back to back with your partner, and then back up to where you started. Alright, let's try it. (Repeat the directions as they do it.) What you just did is called a do sa do. Let's do it again. Do sa do your partner. Do sa do your corner." This kind of teaching can often be accomplished without ever turning off the music; the dancers will hardly realize you are teaching.

A second way to teach, which is especially useful if you have a partner who travels to the dance with you, is to demonstrate. If you demonstrate, be sure that everyone can see you, that you describe the movement as you do it, and that you clear up such questions as facing direction and the direction the action moves which may not be immediately obvious by a demonstration given in the middle of a circle. Also, do not demonstrate such a long sequence of movements that the dancers become discouraged before they have even tried it.

If you have a simple movement that you wish the dancers to do but you don't want to confuse them by adding more unfamiliar terms, just call the movement directionally. Be sure to tell the dancers to walk in time to the music; people whose experience with square dancing is limited to what they have seen on television may think they have to skip or hop and will wear themselves out before the evening has scarcely begun. Also, although hand clapping in time to the music is often spontaneous and enjoyable, emphasize that in some cases it is inadvisable because the dancers must be able to hear the caller.

The leader of a one night stand must be prepared to adapt the program to the situation. It is not always possible or convenient to look over the building before the dance, and nondancers often have a poor idea of just how much room it takes to be able to dance comfortably. There may not be enough room to do that Grand March you had planned! You may even have to let the people dance in "shifts." Alternative dances are a good idea for other reasons, too; one group may be ready to learn a ladies chain and right and left through by the middle of the evening; another group may go no further than a grand right and left. One group may really enjoy hugging every fifth person when dancing Bingo; another group, such as an elementary class or a group composed entirely of one sex, may be completely turned off by that sort of thing.

The leader may have to adapt to a particularly noisy group. Sometimes you can wait them out; sometimes speaking very softly will make them quiet down so that they can hear; and sometimes you just have to call around and over their enthusiasm. The leader may have to adapt to what seems to be a reluctant group. The evening must be spaced with short rest periods for these nondancers, and they may be slow about getting back to the floor after a rest. Usually starting the music will help to get them on their feet, and sometimes the leader may even begin the call in order to encourage those last few to join the group.

Some of the prime requisites for a leader of a one night stand are the ability to adapt to the situation, to project confidence in the ability of the group to perform the dances, and—probably more important than anything else—the ability to project one's own enthusiasm for and enjoyment of the activity. Of course, the leader must also be well prepared. He or she must know the dances thoroughly; nothing is more embarrassing to the leader or more dismaying to the dancers than confusion about what comes next. It is difficult for dancers to have confidence in their own ability to do the movements if they don't have confidence in the leader's ability to tell them how to do them correctly. Leaders should be able to do their own calling; however, with practice, the leader can prompt the dancers through the square dance sequences in a manner similar to that used to cue folk dances.

One more necessity is a good sound system. You cannot count on the people you are working with to provide you with an adequate record player, speaker, and microphone. But you should not try to depend on your own voice for several reasons. A leader's voice may not hold up for an entire evening; most adults do not enjoy being screamed at even in a worthy cause and this will not promote the relaxed atmosphere that is needed; nothing is more frustrating to beginners than to make mistakes because they cannot hear the instructions. Consequently, the leader should become familiar and comfortable with the use of a microphone and should have proper equipment available to take to the dance. The leader should also come well equipped with adaptor plug-ins, extension cords, etc.!

Specifically, what kind of dances are used for a one time exposure? Start with a very simple mixer that gives people a chance to say "Hello" to each other and reassures them that this isn't going to be hard at all. Hi Mixer to the familiar tune of Glowworm is a nice dance to begin an evening. Next, introduce the group to hoedown music and put them in a circle to learn the basic square dance terms that will be used throughout the evening: partner, corner, honor or bow, circle left and right, walk, do sa do, swing,

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forward and back, and promenade. "Into the center and back right out; into the center, let's hear you shout" is a great tension reliever at this point. Now move to a new piece of music and do a dance such as Circassian Circle (a change partner dance) using no new movements at all but putting the movements together in a more formalized sequence so that the dancers can begin to respond automatically while enjoying moving to the music. About now, the dancers may be ready to take a break, get a drink, socialize a little, and congratulate themselves that so far everything is going fine.

Don't make the break more than three to five minutes long. Get the group started again with a lively, quickly taught mixer such as Bingo that will also introduce the grand right and left even though you may not call it that until later. A helpful hint in teaching the grand right and left is to have them count each person with whom they grasp hands; the partner they have now is number one, and their new partner will be number five. How long you continue Bingo depends on the group.

Still in the circle, review the square dance terms learned previously and add a few new ones such as single file promenade and arm turns. While promenading, tell the couples to move up so that they are in lines of four. Have the couples turn to face each other and review the circles, swings, do sa dos, arm turns in groups of four and add the right and left hand stars and the pass through. If the floor is small and the couples tend to get mixed up or if some get turned the wrong way so that when they pass through they do not immediately find another couple, remind them to be sure always to take their partner along with them and emphasize that part of the fun is finding another couple! Also, if you have a spare couple, don't let them sit down because as soon as you come to a pass through they can get right back in and someone else will have to wait for awhile.

Tips from an experienced leader on how to plan an evening's recreation that will make people feel good. Choose dances that mix people, that are easy to do but give a sense of achievement. Be adaptable; project both confidence and enthusiasm. Provide variety and breaks—and stop while they still want more.

Now it is time for the smoothest, most complicated (but still very easy) mixer that you are going to teach during the evening. Look for an enjoyable tune and sequence such as Mamie's Mixer. You might even like to get in and dance with them on this one, and then it is break time again.

A rousing mixer is always a good thing to get things going again after a break. Phraze Craze mixer, with clapping hands and stamping feet, is a good one to pick up the tempo of the evening. After reviewing square dance terms in a circle and in fours, have the fours join together in eights, and you are ready to really "square" dance. Identify the positions in the square—partners, corners, opposites, head couples, side couples, couple 1, 2, 3, and 4—and you are ready to dance all the previous figures. Label the grand right and left as such, and dance it: then add the couple separate movement.

Remember that even though it is one of the most commonly used combinations in square dancing, a grand right and left is much more easily learned by nondancers if it is not preceded by an allemande left. Be sure to emphasize that when the dancers are promenading they always go back to their "home" spot and that when they change partners the man goes home while the lady must go home with her new partner. Now the group is ready for a singing call such as Solomon Levi; be sure to encourage them to sing along on the chorus. By now it is time for another break.

The high point of the evening follows with another mixer, such as Patticake Polka, square dance terms reviewed in squares, and an easy quadrille done to such stirring music as Stars and Stripes Forever. A real sense of accomplishment can be obtained by completing a changing partners quadrille to the exact beat of the music. Use something like this: 'head couples half promenade, side couples half promenade, turn your corner by the left, grand right and left, do sa do your partner, swing your corner, promenade home. A quadrille is prompted much as a mixer or round dance is cued, so remind the dancers not to try to catch up with you; they should start the movement just as soon as the leader finishes saying what it is that they are to do.

Break time is followed by the last tip of the evening. No new calls are taught. In fact, in order to let the dancers finish the evening with confidence and enjoyment, try using the same dances they have already done to different music. Circassian Circle takes on a whole new flavor when done to Whispering and the quadrille can be set to Sweet Georgia Brown. Mamie's Mixer is a good dance for the end, giving everyone a chance to say "Goodnight" to the people with whom they have shared the evening.

The dances listed above are only a suggested program; many others will accomplish the same purpose, and the program must be varied to suit the tastes of the leader and the needs of the group. This program takes about two and one half hours; the leader must also adapt the program to the time that is available. Don't be afraid to repeat the same dance to new music several times during the evening, and always remember the old saying that it is best to stop while people are still wanting more.

Practice on your students at school; attend caller's workshops during your summer or holiday vacations; read materials such as *Planning and Calling One-Night-Stands*[1] Then, the next time someone asks you who they can contact to lead an evening of entertainment for a church group, a group of parents and children, a fraternal or service organization, or a convention, say, "You've come to the right person!" The best part of all is that you will have as much fun as the dancers do!

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[1] Sets in Order, *Planning and Calling One-Night-Stands* (Los Angeles, California: American Square Dance Society, 1969).

158

A Definition of Social Dance and an Argument for Its Inclusion in the Elementary School Program

GUSTAV J. VARGA

Man's ability to control and creatively apply his sexual and aggressive drives is essential to the progress of civilization. Let us then cultivate this ability in the male and female of the species.

One effective means of developing this ability is through social dancing, the self-controlled and creatively applied togetherness of the male and female. There are two principal ways to perform this activity; (1) in physical contact with the partner, as in ballroom dances which have stood the test of time; slow-rhythm and blues, foxtrot, quickstep, slow waltz, Viennese waltz, tango, Cuban rumba, samba, cha-cha-cha, paso doble, swing, etc., and (2) entirely without physical contact, as in discothèque dances; popcorn, funky chicken, the roach, jerk, and their ephemeral variants. Both can aid the development of a civilized personality, the former through the couple's application of interlaced control and creativity, the latter through their independent control and creativity.

There are some folk dances that can function as social dance—the Hungarian csardas, for example, in which partners can employ or create appropriate movements separately as well as in contact. Nevertheless, social dance is not to be confused with any kind of folk or sequence dancing that does not encourage *couples* to combine learned patterns in various form fitting ways blending in movements of their own creation. In general, creativity manifests itself differently in folk and social dance, and this is one of several reasons why these terms should not be used synonymously. Set folk dances project centuries of creativity among a particular group. This sense of static creativity at times stimulates the leading dancers to reshape and mold traditional movements to match their own perception of the "here and now." In other words, they can *create within the form* and thus make the dance plastic in the historical moment. The group may follow some or all of the changes or contrast them by dancing only traditional patterns, or do both things at one time or another. Folk dance when performed as traditionally and as plastically as the natives perform it in its country of origin is more appropriately called *ethnic dance*.

In square dancing, the participants follow the direction of the fiddler or caller. No individuals can exchange the static creativity implicit in this activity for their own plasticity within the form without upsetting the group, unless they create a new order in dance that the group is ready and able to follow.

As the nature of creativity differs in folk and social dance so does the educational outcome. Generally, in folk, square, and sequence dancing a group of people, made up of singles, couples, or both, follow in a uniform way the lead of a caller, head-dancer, or a set of patterns. The ability of a group of people to produce and follow a creative leader, or way of life, may be the ultimate educational outcome.

By contrast, the plasticity of social dance requires that each individual couple produce and follow its own leadership. The ability of the male and female to lead a creative life together, within a social group, but independent of any remote control (like a mother-in-law), may be the ultimate educational outcome.

The historical differences between folk and social dance also set them apart. Folk dance was developed by people of the plains, forests, hills and mountains, farms and villages over many centuries while social dance is a comparatively recent product of the cities. Created freely from ethnic resources, social dance has become an international expression, abstraction, substitution, and promotion of heterosexual life in the wake of the industrial revolution. The advanced system of social dance is the international style of modern ballroom and Latin-American Dancing, a new dimension in creative and performing art.

Though both folk and social dance are "social" in the dictionary sense of the word, their separate identity must not be denied on that basis. One should refrain from lumping them together under such labels as "folk forms" or "social forms" or "recreational forms." People should enjoy each on its own terms and for its own sake. This is, or ought to be, the prime educational goal. Then we can more efficiently elicit the unique contribution that each specific form of dance has to make toward the civilization of the individual.

Those who wonder about the educational significance of the mother-in-law conjecture may ask at this point, is social dance only for adults? The answer is, social dance is suitable for people of all ages from kindergarten to "kingdom come." Social dance ought to be taught from the first grade forward for two fundamental reasons: first, because it is an established fact that sexuality in the human being starts way before the onset of puberty, and second, because the appropriate sex role adaptation and development of harmonious interrelationship of children is a prerequisite of healthy socio-sexual transition to adult life.

Where opposite sexed children can mingle freely and seemingly unobserved they take a natural interest in each other as soon after they learn to walk as evidenced by their approximation of the sexual union in their "Pop and Mom" plays. Such natural interests are generally repressed in a home or school environment and no offer of an appropriate substitute outlet is provided. Through social dance a child could learn to sublimate mental components of sexuality into socially approved active behavior. Such a behavior includes approximate sex role adaptation through leading or following, and socializing while dancing

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harmoniously in physical contact with an opposite sexed individual. The acquisition of this neuromuscular ability should start before the onset of puberty, because later it could meet strong opposition from glandular impulses that seek random, direct, and often dangerous outlets. The boy who kicks girls in the shin in the elementary school because he has not learned how to translate his emotions in terms of kind active behavior may be ready to commit far more serious crimes by the time he reaches high school age. His aggressive drives may lead to the destruction of any tools educators may rush in, too late, as means of sublimation.

There are other reasons why children should be equipped with the tools of self-civilization before the matured sex glands dump their hormones into the blood stream. The so-called "growth spurt" starts earlier in girls than in boys. The prospect of a boy having to start learning to dance with a same aged girl who is a towering giant by comparison, with secondary sex characteristics projecting through her blouse, can be discouraging to both parties concerned. Having to cope with lapses in coordination due to rapid growth, witnessing how the body assumes its adult shape and learning to accept it, being overly conscious of sexual characteristics, drives, and potentials, all this and more can seriously hinder opposite sexed teenagers in the learning of social dance skills, however interested in each other they may be. But if boys and girls could enter adolescence already equipped with some of those skills it could aid their smoother, less agonizing, and more successful transition into socio-sexually well adjusted adult human beings.

What is the method of approach to the teaching of social dance in the elementary school? One answer comes through a survey conducted last year into the role, function, and status of ballroom dancing within and without the official school systems. Eighteen college teachers, from various states of the union, responded to a questionnaire, and six commented about the place of ballroom dancing in elementary education. Four implied that it belonged there. One declared that it did not. Another stated that it did not belong there in the sense of partner dancing, but felt this was the time for children to learn to move rhythmically to a variety of tempo and mood in music and that definite foot patterns can be learned which during secondary years should be performed with partners. The lack of comments from 12 respondents can be interpreted that the question of social dance in the elementary school curriculum has received little or no attention. This writer suggests that teachers start teaching the least complex social dance movements in the first grade and lead up to actual partner dancing by the second grade. Such dancing could take place within the context of general rhythmic activity. Gradually, over the third, fourth, and higher grades, social dance may be developed into an independent course.

What materials may be used? Social dance movements should be drawn from discotheque and the contact dances of the World Social Dance Program. Why this particular program? First, because it was derived through the extreme simplification of the artistic international style of modern ballroom and Latin American dancing. Second, because it was approved by the International Council of Ballroom Dancing of which the United States is a member through the National Council of Dance Teacher Organizations, Inc. (NCDTO). Third, because it supersedes the commercially produced social dance, still featured in education, whose square-shaped and ill-fitting patterns tend to retard free progression and creative imagination.

How could one learn the world social dance for teaching purposes? A booklet on the program can be obtained from the Official Board of Ballroom Dancing, 78 North End Road, London, W. 14, England. Inquiries regarding qualified teachers of the international style may be addressed to The Secretary, NCDTO, Western Area Committee, c/o 817 North Highland Avenue, Hollywood, California 90038, or Eastern Area Committee, c/o Post Office Box 9, Vernon, New Jersey 07462. □

LOOK! they're touching each other!

Interest in physical education classes in ballroom dance has increased steadily at the University of Illinois. Three full-time faculty members and two graduate assistants teach the classes—a total of 30 sections of level 1, four sections of level 2, and one section of level 3. Regular informal exchange of ideas between the members of the cooperating team helps to coordinate different philosophies in the approach to teaching this activity. While departmental objectives for each level are kept in mind, within levels and sections the order of presentation of the dances may vary from instructor to instructor.

Personally, I like to start with the waltz in level 1. No student has ever asked me: "What is a waltz?" Somehow, somewhere, everyone has either *seen* or *heard* a waltz. Familiarity of this sort helps in a new experience.

We tune in to the waltz by listening and clapping to the beat, followed by walking and moving to the beat. Occasionally a student has trouble with these basic experiences. When this occurs, special attention will have to be given this particular student, most likely for the rest of the semester. It is amazing to learn, for instance, that there are students who participate in orchestras and bands, who have a good ear for music, who can easily identify the beat, but who have great trouble moving their feet or bodies to the beat.

All steps are demonstrated and then practiced singly before being tried with partners. The first step in the waltz is the basic box-step. After this step is mastered with the partner, the turn to the left is added. The half-box provides the first traveling variation. A small modification in the half-box leads to the pursuit, a traveling step similar to the half-box except for the quick-quick part, where the sideward motion is omitted. Then the cross-step is introduced. Two or more continuous cross-steps lead to the weave (partners facing the same direction). Later in the semester, if the class progresses quickly, the scissors may be added. This sparks the interest during review of the learned steps. In the scissors, partners face opposite directions while using the cross-step pattern.

The tempo of the American waltz is easily mastered in level 1. Faster tempos may occasionally be tried, but the Viennese waltz is not offered until later levels.

Once these basic patterns are established in the waltz tempo, together with the appropriate cueing movements, the transition of the box patterns and traveling steps to the one-two-three-four beat of the foxtrot presents little problem. Constant relating of familiar patterns of one dance to the same patterns in the new dance aids in learning and provides for automation of movement and cueing. This in turn frees the student to pay more attention to the different beat of the new dance. Moving to the music is stressed more and more as time goes on. Cross-steps are also repeated in the foxtrot beat. A new pattern is introduced with the magic step and the magic turn. This step relates to many

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variations in the swing and cha-cha-cha.

For the swing at level 1, we cover the basic steps for the single, double, and triple lindy, the brush-off, the arch-in, the arch-out, the wrap, and the unwrap. Rocking away from each other presents a different way of dancing together. The importance of the springy action of the arms is stressed, since without this action the dance loses a great deal of its appeal in style and execution.

For the cha-cha-cha the students learn the forward, backward, and sideward basic, the cross-step with and without the full turn, the freeze, and the chase. With the chase a new way of cueing and following the partner is discovered. The jody break is also included; it relates easily to some of the rocksteps covered in the swing.

The fifth dance learned in level 1 is the rumba. With the rumba we return to some of the now familiar foxtrot patterns. The steps are, however, quite different in spatial dimensions and in style of execution to fit the different feeling of the rumba. The Cuban motion is required in the different walks and all other patterns in the rumba. The Cuban motion greatly enhances the rumba performance and makes even the most basic steps interesting. The movement is more difficult to develop for men than for women, but with patience and practice it is attainable and enjoyable. The basic box, walks, and several breaks are practiced.

By the time the semester ends, the students in level 1 have covered a variety of different positions in the five dances mentioned. The polka and the charleston have usually also been presented for sheer fun. No specific level of proficiency is expected for either of these.

How much proficiency and styling should we expect, especially for the first level? Decisions about grading at this level should be carefully weighed also. Ballroom dance as an activity is fairly new on the scene and not readily available for daily practice unless done alone. Sex differences are also noted in learning how to coordinate force and time into a rhythmic flowing spatial pattern at a rather sophisticated level. Female students generally catch on faster than the males, yet the male has to perform the leading role in this activity. Coordinating footpatterns with direction while cueing a partner to the intended patterns requires knowledge of the patterns as well as thinking ahead. While girls are allowed to give subtle help with cueing, little by little this practice is discouraged to make way for graceful following.

Consider carefully some laws of learning. One is that too much too soon may result in adverse experiences. The students should develop a great appreciation for ballroom dance. The initial approach to teaching this activity may well make the difference. A certain minimal amount of success must also be apparent from the beginning to promote the enjoyment of doing. These considerations convince me not to be too strict on styling, for instance, in the beginning level. I explain the style of each dance in relationship to its cultural-social origin. Thus styling makes sense, and the added appreciation is reflected in more effort to look good. One should not be bogged down with picky corrections, since it is initially much more important to become comfortable with the activity itself, to learn to execute the patterns and steps, and to learn the cues. If the students manage to connect the different steps fairly smoothly from one to another, if they can dance to the music together without looking at their feet and while having a congenial conversation with their partner, a great deal has been accomplished during the semester span.

We are always faced with the evaluation at the end of each course. Grading in ballroom dance classes presents a special problem. While both dancers must coordinate their efforts and the total picture influences a grade, the girl feels at a disadvantage if the boy does not know how to lead. Smoothness is also disturbed if the man dances well, but the woman is not following easily. To observe single performances does not really tell me much. Single performance has value for initial practice of new steps, but does not suffice. Constant grading over the semester while students often change partners and having several grades for each dance might make the instructor more aware of who lacks proficiency and who does not. Another way to cope with the problem is to have the students also grade each other and themselves. Careful instructions should be given in how this evaluation should take place. I find a high correlation between the grades of the students and the ones I assign myself. In some rare cases there is a discrepancy. In that case I take a hard new look at the student before making a final decision. Students also have the option of being re-evaluated if they feel the grade is not justified. I have been satisfied with this procedure and so have the students. Only once was the option for re-evaluation taken up.

In our university the different colleges attach different values to the P.E. grade. Some do not count the grade for credit, some do; some colleges do not count the P.E. grade for grade averages, some do. With all these different bases for grade appreciation, I wonder if we can justify giving a C to one student which will affect the grade average (with serious consequences for this student) while the same C for the same course does not affect another student at all. These are questions we must ponder.

Since the activity of ballroom dance is one of togetherness, I take advantage of the initial orientation session to give guidelines. This is appreciated by the students. We chat informally about the fact that we will be close to each other during classtime and therefore students would be wise to consider a shower if, for example, they just finished jogging or came from a wrestling class. It may also be mentioned that the rhythmic smacking of gum in a partner's ear does not help in recognizing the beat of the cha-cha-cha. It is all taken in good spirit and breaks the ice.

It is also announced during the orientation session that there will be three socials during which all sections of all levels come together in the great ballroom of the Illini Union. Two of the three dances have to be attended to fulfill course requirements. Although we do not have a dress code for class sessions, some extra grooming for the social occasions is nice. Explanation of the historical backgrounds of the dances in class seems to help the students accept dress code expectations in light of the uniqueness of the ballroom dance activity, which carries certain inherent traditions. Students soon realize that a certain amount of extra grooming adds to the atmosphere of the occasions. The participants at the higher levels also lead the way. The women are encouraged to wear dresses for the special occasions; the men are asked to refrain from wearing T-shirts. The third dance, a semi-formal occasion, tops off the semester.

Some colleagues in our field say that offering specific patterns in learning to dance imprints and promotes non-creative attitudes. I cannot agree with this view. Practicing specific steps offers basic points of departure. It gives the dancer confidence and provides minimal ability to get out on the floor and dance. To immediately become a part of the enjoyable activity brings with it a certain feeling of success and accomplishment. This in turn adds to the enjoyment. With the enjoyment comes more motivation for higher levels of proficiency. With higher levels of proficiency comes a capacity for more intricate patterns and the opportunity for freer expression. Level 2 students attain this kind of freedom while reviewing the dances learned, as well as with the addition of other dances. Styling is worked on in more detail, because the students are freer to pay attention to styling instead of having to pay attention to the steps alone. At level 3 creativity and improvisation are encouraged highly. The results are gratifying for all.

All over the country, and perhaps all over the world, we wonder, why this sudden love for ballroom dance? The answer to that question can only be an assumption. The re-birth of the oldies but goodies in the music world might have something to do with it. A general appreciation by the younger generation for antiques of all sorts might explain the new appreciation for great bands of previous eras. Is it a reach for different sound, less hectic rhythms? Is it the relaxed atmosphere, the noncompetitive environment, the social pleasure of company? Or could it be that one might just appreciate movement for its own sake?

Whatever the reasons, the overwhelming response to an activity which was enjoyed by so many in the not so long ago past indicates that a real need is being met.

Do join us; chances are you'll enjoy it forever. □

PEOPLE SHOULD LOVE TO DANCE!

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Perhaps no activity has greater potential for out-of-school use or greater carry-over value than folk, square, and ballroom dancing. Yet, too often, physical education majors enter college with little experience in these areas. Too often, university classes are taught by whatever teacher happens to have a free period at the time the class is scheduled! Physical education majors, steeped in the tradition of team sport and imbued with the desire to coach winning teams, often enter required dance classes with the attitude that this is something they must endure to graduate—an activity they will never teach. Many universities have required dance classes only of women students. Consequently, the men receive little if any instruction in dance beyond what they get in an elementary physical education class, and the women are turned off by the experience of having to dance the boy's part in a unisex class. In addition, students faced with a teacher who has little knowledge of the activity and even less enthusiasm are not likely to change their minds about dance.

Is dance really an important part of American out-of-school life? In summer 1973, over 16,000 dancers attended the 22nd Annual National Square Dance Festival in Salt Lake City, Utah; despite the gas shortage, almost 20,000 dancers were expected at the festival in San Antonio, Texas, in June 1974. This is surely only a small percentage of the total number of square dancers in the United States. Square dancing is an activity that has spread all over the world. Japan has numerous square dance clubs; many of the callers call in English! According to a recent Associated Press news release, Massachusetts Institute of Technology officials were amazed when 109 students registered for a midsemester social dancing class. Call it nostalgia if you will, but if those 109 have an enjoyable experience they will encourage others to try it, too. The current popularity of country and western style music makes it possible for students to use ballroom dance skills outside the classroom. Semester after semester at the University of New Mexico, folk dance classes have 35-50 enrollees, while the folk and square dance clubs often have more than 60 students present at their weekly meetings. Yet, non-physical educators who are deeply involved in dance often feel that physical education classes do more to discourage than encourage a love of dance; what an indictment!

How can you as a teacher begin to increase your knowledge in the area of dance? Begin by improving your skills. No matter where you live in the United States, there is a square dance club within driving distance. There may also be a round dance club, or the local square dance club may also sponsor round dance lessons. These clubs usually have beginner's classes at least once a year. A recent study showed that 76 movements make up 99% of the calls currently used in square dancing; this may sound like a lot, but most classes plan to teach 75 basics in 20 to 25 lessons. Once you know the basic movements of square dancing, you can take the next step by approaching the caller or going to a meeting of the area caller's association and asking a member to help you learn to call. If that whets your appetite for calling, week-long caller's clinics are held throughout the country each summer—informative, great fun, and possibly tax deductible! The workshops conducted by the Lloyd Shaw Foundation at various universities each summer can be taken for graduate credit. Your local club caller's association can give you information about the clinic closest to your home.

Although one of the major steps used in round dancing is the two-step while the major step used in ballroom dancing is the foxtrot, many steps are common to both. Once you have taken a beginner's round dance class, the commonality between round dancing and ballroom dancing will make you more confident in your efforts to interpret books on ballroom dance. Of course, another avenue is to take a ballroom dance class from a nearby university or dance school. You may also be able to get the teacher of a local children's dance studio or a relative or friend who went to school in the 40s to teach you the foxtrot and lindy! As you take your round dance lessons, ask the caller to show you the cue sheets and explain to you how to interpret them. This will be invaluable information when you start trying to interpret books of directions or cue sheets for both ballroom and folk dance.

Folk and ballroom dance are an important part of American out-of-school life. Teachers of these activities should be knowledgeable and enthusiastic; dancing should be fun!

As your interest in folk dance grows, you will want to take any available opportunity to attend folk dance exhibitions, workshops, and festivals. There may even be a folk dance club in your area, although they are less common in some parts of the country than are square and round dance clubs. You may find that a note to parents may lead you to local residents of foreign heritage who can teach you dances from their area of the world. There are many excellent reference books on folk dance, some of which classify the dances according to difficulty and give hints for class organization and teaching methods.

Here are some hints that have proved useful in the past in providing an enjoyable experience in each of these dance areas:

Ballroom Dance: Proportionately more of the unit should be spent on the foxtrot than on any other step; this should also be the first dance step presented. This is true because of the fact that with changes in style or rhythm many of the foxtrot variations, especially the Westchester box, will be used in the other steps you teach. Don't rush this initial instruction in the foxtrot; during this time, the student should begin to feel at ease dancing and should learn to automatically use the proper position and leads. Don't try to teach too many steps. In an 18-week semester, the foxtrot, lindy, waltz, rhumba, cha cha, and tango are sufficient; try presenting them in that order. Shorter high school units should be reduced in content accordingly. For a class that moves exceptionally rapidly through the steps, you may want to add dance steps that are frequently used in the local area, such as the polka in some parts of the country. Also, the merengue is a quickly learned fun filled dance to use if the mood needs a lift about three-quarters of the way through the unit. Don't try to teach every variation of every step; a general rule of thumb is not to force the presentation of more than four variations in each rhythm. Keep it simple, keep it fun, and create the confidence necessary to give students the desire to dance outside class. Emphasize the social aspect of the class; change partners frequently and encourage students to introduce themselves every time they have a new partner.

Folk Dance: Don't assume that your students already know how to do the waltz, polka, two step, and schottische. Many folk dances are built on these basic steps, and you will want to be sure that everyone learns them well as a foundation for the other dances. Don't be too much of a stickler for exact performance; remember that a folk dance may be performed very differently in different parts of the country. Be sure to have a repertoire of easily taught, easily learned dances to encourage beginners; they will also be useful later in the unit to lighten the tone when you start teaching dances with more difficult routines. Vary the types of dances you teach; don't use all circle dances, all partner dances, all Eastern European dances, all Scandinavian dances, etc. Remember that there are American folk dances, too! When appropriate, vary the music to fit the group or the mood of the day. Kendime, a Turkish dance, can be done to the original tune or to "Knock Three Times." Miserlou can be done to the Greek music or, in a more Americanized style, to "Never on Sunday."

Square Dance: Don't try to cover too much. In most high school classes it will never be necessary to go beyond the fifty basics. These same basics presented in unique combinations and from novel positions will provide enough challenge for even the most ambitious dancers. College students will probably want to learn the seventy-five basics so that they can dance with the local square dance clubs. Lists of these basics, explanations of how they are performed, suggestions for teaching them, the suggested order of teaching them, and sample calls using them are available. The teacher will want to learn to call the movements for the dancers instead of relying on recorded calls. This has several advantages: he can write calls that emphasize the particular basic he wants to teach; he can teach many different basics with the same hoedown record instead of having to buy a different record for each new basic he wants to teach; he can encourage learning basics instead of memorizing particular figures to tunes that the student may never hear again; he can feel really involved with the class and gain a deep personal satisfaction from this involvement. The caller will want to concentrate, at first, on stating only the commands and timing them so that the dancers do not have to stop and wait for him. As he becomes more at ease, he may want to learn to pitch his voice to the music as professional callers do and to learn to use rhyming phrases to fill the spaces between the commands. These last two items are frills, not necessities. Be sure to present a varied dance program to meet the needs of those with different skills and interests in different means of expression. Mixers, quadrilles, contra dances, and round dances are all part of the American square dance.

Dance should be introduced in the elementary school, of course, and it should always be coeducational. The first rhythms should be fundamental and creative, not imitations of adult forms of dance. Folk dance, square dance, and other dance forms should be introduced judiciously, and the teacher must be sure not to fall into the sin of the "year after year after year" curriculum.

Unlike modern dance, square, folk, and round dances are more amenable to being taught by the traditional command style of teaching than by problem solving or guided discovery. Nevertheless, the teacher must beware of teaching dance as though he is leading calisthenics! A good sound system is essential so that the teacher can talk in a normal tone of voice and not have to yell at the students. Both the male and female physical education teacher in the public schools should be involved in teaching, demonstrating, and helping students in combined classes; the man should never be relegated to the position of disciplinarian or onlooker.

The teacher should emphasize socialization, enjoyment, and skills in dance classes and should de-emphasize skill grading as much as possible. If students worry about getting a good skill grade, they may drop the class or be unable to relax enough to acquire the desired ease of movement. In college, this may be alleviated by encouraging this type of student to audit the class or take it under a credit-no credit option.

If taught with enthusiasm, dance can bring a fellowship and joy in movement similar to the exhilaration that comes with being on a winning team; furthermore, in dance, *everyone* can be a winner. Would that we could give every child and adult a taste of the joy and fellowship that is possible!

Listed below are a few of the excellent dance references available:

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Chapter IX

DANCE THERAPY

Historical Aspects of Dance Therapy

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History tells us that dance in its origin was sacred and that perhaps man's first worshipping experiences were through sacred dance. The beginnings of religion and dance alike lie hidden in the unrecorded life of paleolithic and neolithic man, and no one can say which was first for they were not two but one.[1] For thousands of years the two remained united. It is not surprising, then, that the roots of dance therapy are deeply embedded in the early religious beliefs and rituals of man.

The types of religious dance that proved most useful for therapy were those that induced a state of ecstasy in the performer. Ecstasy is an "abnormal state of consciousness in which the reaction of the brain to external stimuli is either inhibited or altered in character."[2] When ecstasy is associated with religion, the state of dissociation is explained by assuming that the soul has established communication with spiritual beings. The soul goes out of the body to the land of the spirits, or the spirit takes possession of the soul. This was the literal and primitive meaning of the Greek *ekstasis*.

There were two main uses of the ecstatic dance as therapy. First, the ecstatic state induced by dance leads to the intensification and then the relief of certain pathological states through a violent discharge of emotions. Second, ecstatic dance is used as a means to attain a state of trance or possession. While in a trance, individuals often give vent to repressed emotions; the level of consciousness is raised above the mundane affairs of daily existence and experience; and the trance state allows communication with the various spirits and gods for purposes of exorcism or assistance in dealing with the illness.

In regard to the first use of the ecstatic dance, a statement by Sargant serves as a point of interest.

> **The phenomenon whereby the brain, following a state of severe induced excitement, can suddenly switch over to a temporary collapse and inhibition, and in so doing bring about the destruction of recently implanted patterns of abnormal behavior and thought, was observed by Pavlov in his dogs during the Leningrad Flood of 1925.[3]**

Pavlov's observation of his caged animals came thousands of years after man had made the same observation of his fellow man. In Greece, at a time after the worship of Dionysos had spread like an epidemic, the Greek people were characterized by a "susceptibility to suddenly appearing and disappearing crisis in which the normal power of perceiving and feeling were temporarily overthrown.[4] There were times when these brief attacks of insanity spread over cities like an infectious disease. Special mention is made by Erwin Rohde of the Korybantic form of insanity which was of a religious nature and whose name was derived from the associates of the Phrygian Mountain Mother. Those who were affected had hallucinations, heard the music of invisible flutes, and were driven into such a high state of emotional frenzy that at last they were overcome by an overwhelming desire to dance. The initiation rites of Phrygian deities were specifically directed toward the release and thus the cure of such emotional states. The means employed to achieve this end were primarily the music and the dance.

> By such methods, the ecstatic element was taken as a special disciplinary process by the physician-priesthood who recognized in it a vital movement and added it to the regular worship of the god.[5]

This Greek psychological malady is perhaps comparable to that which spread throughout Europe in the Middle Ages and that experienced by the Italians in the seventeenth century. In the former, people were faced with the plague, wars, famine, floods, and death. These were more than sufficient reasons to render people susceptible to periods of frantic insanity. Some were cured by dance; others danced themselves to death. In Italy, the bite of a spider resulted in an emotional depression which could be alleviated only by the unrestrained dance known as the tarantella.

The analogy does not end with the tarantella of the seventeenth century. In 1939, it was reported that in Ethiopia there were people who were attacked by an illness caused by devil possession.[6] Dance, in this instance, was a symptom of the illness as well as a means of purging the devil from the body. A similar illness called the tarantismo was observed in Apulia in Southern Italy in 1959.[7] As in the old tarantella, people bitten by the tarantula suffer various psychosomatic disorders. Each year on special days these people participate in ceremonies which use dance to cure them.

> **In public ceremony, all those in the region who are afflicted by the disease . . . gather at the Chapel of St. Paul in the town of Salento. Here a sizable number of persons experience states of dissociation that are frequently of considerable violence and which terminate in a loss of consciousness. These ceremonial cures are repeated every year.[8]**

The relief from these disorders which is brought about through their intensification is closely related to the catharsis experienced by those who enter into a state of trance or possession trance through dance. The hobby horse dance or the "kuda kepang" of the Javanese illustrates this. The participants ride woven horse dummies made of bamboo.[9] During the course of the dance, the riders pass into a state of dissociation and gradually into a trance. Observation of those who entered into the trance state revealed an alteration of self-perception and object perception. They experienced hallucinations, pain and heat stimuli elicited no response. There were no abnormalities of digestion although indigestible materials such as straw and broken glass were eaten. Whiplashes resulted in little injury or pain.

The therapeutic benefits of the "kuda kepang" include: (1) an opportunity for the dancer to temporarily break out of the rigid rules imposed by society and to give vent to impulses which are otherwise suppressed; (2) the dancer is the center of attention and can display even animal-like behavior; and (3) an exaltation of the consciousness which takes the dancer out of the confines of the village world. The spectators also derive some of the benefits by identifying with the dancers, thus experiencing a catharsis vicariously.

Among the Seneca Iroquois, there is a group known as the Society of Faces who wear masks that represent their various gods. The Faces perform exorcism rites in which they dance and become the god whose mask they wear. In this state of possession, a masker is allowed to give vent to attitudes and feelings which are not permitted in sober social life.

> **He may gurgle and coo like a baby, crawl on the floor, suck his toes, and beg for things to eat. He may thump with sticks on walls and windows, bang open doors, throw fire and ashes around, dance uninhibitedly. He may throw people out of bed, smear them with human excrement . . . And at the same time, he controls mighty matters, with power to cure incurable disease, avert deadly tornadoes, cast out malevolent old witches, and bring order to a whole community.[10]**

It is not surprising to learn that the Seneca men and women sometimes have

an irresistible urge to be like the Faces and become obsessed by the idea of masks. When this occurs, the people are cured of their obsession by being inducted into the society, as are people with other psychosomatic diseases.

> The Faces of the gods, then, are really the faces of the Seneca themselves. They represent that strange and forgotten part of the self where repressed and disallowed desires of various sorts, but usually childish or infantile in form and content, normally subsist in silent turmoil. Rage and fear, lust and hate, boundless ambition and abject passivity, cold cruelty and noble altruism are all forever ready to emerge; and depending on time and place and person, they emerge in various ways. With unconscious wisdom, the primitive Society of Faces found a means of venting these emotions, of bleeding them off harmlessly, and without too much frightening the patient. Membership in the Society made it possible for the poised, independent, self-controlled, self-sacrificing Seneca to express what he did not allow himself to feel: a longing to be passive, to beg, to be an irresponsible, demanding, rowdy infant, and to compete with the Creator himself; and to express it all in the name of the public good.[11]

Reports of the cathartic effect of the trance state induced by the ecstatic dance come from all over the world. In Brazil the gods are summoned from Africa by drumming and dancing and take possession of the patients.[12] During the trance state, the patients are allowed to act out repressed emotions, angers, fears, and even sexual deviations. In various African tribes, the trance state is referred to as "little death" which is symbolic of the death of the old personality and its consequent regeneration. The shaman of Kenya and the "god's woman" of Assam dance themselves into a trance and then converse with the spirits who are in possession of the patient.

The priests of Dahomey and Nigeria, after attaining the trance state, converse with their patients. The open discussion of the patient's illness is similar to psychoanalysis. No question is too bold to be asked, and no answer is too personal to be given. Confession has long been a means of relieving psychic stress. In Haiti those persons possessed by the loa are free to exhibit many types of activities that are normally taboo in their society—"assertion of authority and power, greediness, coquettishness, anger and many others." [13] The shaman in Malay changes his personality when he becomes possessed in the healing ritual.[14] He speaks with a more aggressive voice, insults those present, and becomes extremely authoritative.

Throughout Africa, Haiti, Jamaica, Trinidad, the Guianas, and Brazil there are numerous healing possession cults of which the zar cult of Ethiopia is probably the most famous.[15] People who are possessed by the zar are characterized by various symptoms which include sterility, convulsive seizures, extreme apathy, and even proneness to accidents.[16] If other therapeutic measures fail, the patient is initiated into the cult. The initiation ritual includes an ecstatic dance by the patient who, by this means, enters into possession trance. This is thought to have a therapeutic value through the release of repressed impulses.

Since each zar spirit has its own dance, the zar doctor is assisted in identifying the particular spirit in possession of the patient. Once the spirit has been identified, a series of negotiations take place during which the demands of the zar are made known. It is believed that if the demands of the zar are met it will cease to cause trouble for the patient. In these cults, the zar is not exorcised, but the patient accepts his illness and comes to terms with it.[17]

Membership into many of these cults is open only to women, and in these cases the cults are an important aspect of the female's social and religious activities. Also, the zar often makes demands which tend to raise the social status of the women who are generally relegated to inferior and submissive roles.. Relatives and husbands often must assume added responsibilities, the expense of gifts, give extra attention to the patient, and in a polygynous society, the taking of a second wife may become impossible. Alteration of the patient's status and thus the situations with which they must deal is an effective form of therapy. Bourguignon states that these ". . . cults have sometimes been compared to group psychotherapy in the Western world, but this capacity to change reality is one that seems to make them distinctively superior in effectiveness." [18]

At the present time in Brazil, there is a religious movement known as Umbanda which is a syncretism of Catholic, African, and spiritualist beliefs and rituals.[19] The members of this cult are primarily urban people of the lower middle class. In the rituals of the Umbanda dance is used to bring about possession trance. The mediums who attain this state are sought out for consultation on various personal problems or diseases because the spirit talks through them. The cure recommended by the mediums for some illnesses is for the sick themselves to become mediums. It was reported that when these people do agree to become mediums and learn to attain the trance state through the ecstatic dance their illness is cured. A Brazilian psychiatrist says he has successfully incorporated the Umbanda method of inducing trance into his group therapy sessions, and thus, at last, ecstatic dance has entered the civilized medical world.

Although the limitations placed upon us by our society would prohibit many of the practices of primitive man, the implications for dance therapy are apparent. The cathartic values of dance are no less potent to civilized people. Dance restores a shaken equilibrium, and the state of ecstasy achieved provides an escape mechanism from the restraints imposed by society. ☐

Footnotes

[1] Von Ogden Vogt, *Art and Religion*. Boston: The Beacon Press, 1948.

[2] W. R. Inge, "Ecstasy," *Encyclopedia of Religion and Ethics*, vol. 5, James Hastings, ed. New York: Charles Scribner's Sons, 1924, p. 175.

[3] William Sargant, "Witch Doctoring, Zar and Voodoo: Their Relation to Modern Psychiatric Treatments," *Transcultural Psychiatric Research*, vol. 1, 1968, p. 130.

[4] Erwin Rohde, *Psycho*. New York: Harcourt, Brace and Co., 1925.

[5] Ibid.

[6] Silvio Brambilla, "Contributo allo studio delle manifestazioni psicopatologiche delle poplazioni dell Imperio," *Revista di Patologia Nervosa e Mentale*, LII, 1939, pp. 187-206. Cited by Erika Bourguignon. *Dance Perspectives 35*.

[7] de Ernesto Martino, *La Terra del Rimorso*. Milan, 1961. Cited by Erika Bourguignon, *Dance Perspectives 35*.

[8] Erika Bourguignon, *Dance Perspectives 35*. Selma Jean Cohen, ed. New York: Dance Perspectives Foundation, Fall 1968.

[9] T. Darmadji and W. M. Pfeiffer, "Javanese Trance Play," *Transcultural Psychiatric Research*, vol. 1, 1968, pp. 140-43.

[10] Anthony F. L. Wallace, "The Institutionalization of Cathartic and Control Strategies in Iroquois Religious Psychotherapy," *Culture and Mental Health*. Marvin K. Opler, ed. New York: Macmillan Co., 1959.

[11] Ibid.

[12] Sargant, op. cit., p. 131.

[13] Bourguignon, op. cit.

[14] Raymond Frith, "Ritual and Drama in Malay Spirit Mediumship," *Comparative Studies in Society and History*, vol. 9, 1967, pp. 290-307.

[15] Bourguignon, op. cit.

[16] Simon D. Messing, "Group Therapy and Social Status in the Zar Cult of Ethiopia," *Culture and Mental Haelth*. Marvin K. Opler, ed. New York: Macmillan Co., 1959, pp. 319-32.

[17] Bourguignon, op. cit.

[18] Ibid.

[19] Ibid.

WHAT IS DANCE THERAPY?

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I am often asked the difference between dance therapy and dance teaching. Teachers say, "My dance classes help students express their feelings," or "I teach dance to the physically handicapped," or "I do educational dance." Isn't that dance therapy?

The answer is probably no. Fundamental differences in roles, methods, and aims define two discrete professions: dance therapy and dance teaching. Confusion exists because teacher and therapist share aspects of training, content, and clientele.

Members of each profession engage in role relationships with their subjects. Dance therapists enact their role with patients, dance teachers with students. The patient expects the therapist to help with an emotional problem, gaining insight or feeling less anxious. The student expects the teacher to know specific technique (jazz, modern, ballet, etc.) and be able to teach the appropriate steps, rhythm, and style. Therefore, a dance teacher focusing on a child's oedipal complex or a dance therapist spending the therapy session teaching the fine points of a *tour jete* would each be violating their professional role.

These roles are performed in different settings. Dance teachers usually work in studios or as faculty members in schools where, in addition to teaching, they may coach, perform, or choreograph. Dance therapists usually work in hospitals or clinics, where in addition to leading sessions they orient staff, write records, and report to the treatment team.

Confusion exists because good dance teaching is therapeutic and dance students often derive psychic benefits from dance classes. They gain confidence from increased competence, become more expressive, and feel part of a group—extremely important to personal growth and well-being. However, dance as therapy requires *intentional* therapeutic intervention based on a relationship established between patient and therapist, with dance activities specifically designed to promote the mental health of the client. The therapist establishes this relationship by reflecting in movement the emotional expression of the patient. To further the therapeutic process the therapist tunes in to the nuances, intentions, and contradictions of the patients' behavior to develop those latent feelings seeking expression.

To perform their respective roles both teacher and therapist have seriously studied dance. However, while the teacher is usually an expert in one technique and is able to deftly demonstrate its steps and style so that students can follow, the therapist must be familiar with various techniques in order to tune in to all kinds of patients. It is useful for the teacher to consistently portray a particular style so students learn its movements and mannerisms; the therapist guards against imposing a style on the patient, and instead encourages development of a unique way of moving. In addition to dance background the therapist must have skills in observation and knowledge of movement behavior, group dynamics, neurophysiology, and the special problems of various age groups and diagnoses.

Teacher and therapist often use the same dance steps to accomplish their respective goals. But, when teaching a stamp the flamenco teacher, for example, is concerned with developing the spatial and dynamic aesthetics of that style, whereas the therapist focuses on helping patients understand why and what or whom they are stamping.

They may also use the same formations. The therapist's choice is usually based on the emotional state of the group, whereas the teacher's choice is usually based on the demands of the dance form. For example, both may be using a circle formation, the therapist in order to reduce anxiety and the teacher to properly teach a hora.

Both teacher and therapist may work with the same clientele, e.g., the retarded, the blind, the deaf, etc., but this does not alter their role definitions. Dance teaching does not become therapy because the clientele is handicapped or in need of therapy. A profession is not defined by whom it serves but by what it does. A dentist treating an emotionally ill patient is doing dentistry, not dental therapy.

A major source of confusion between dance teaching and dance therapy may be that many of the pioneers in dance therapy, such as Marion Chace and Trudi Shoop, were dance teachers for many years. However, as they became dance therapists they not only shifted their work from the classroom to the clinic; they also developed special skills and defined a new profession—dance therapy. ☐

Dance as therapy requires intentional therapeutic intervention. Dance activities are specifically designed to promote the mental health of the client.

Dance Therapy and the Autistic Child

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Sarah entered the room crying, holding her right ankle and hitting her left side with her fist. Her torso was bound. Her body reflected a desire to get out of the room. Her shape flow dimension was in (toward her own body), kinesphere was close (her own space around the body). She sat in a corner near the exit door. The dance therapist made her own movements bound. She fluctuated from direct to indirect and strong to light movements, but with the same qualities. Then she created another spatial design near to Sarah's space, almost entering, but not quite. She only faced Sarah at a distance. The therapist backed toward her, then moved away. Sarah came after the therapist as long as her back was turned. The second time she came near and touched the therapist lightly; whereby the therapist reached around in back and touched Sarah—lightly. Sarah's twisting and hitting became less intense and more mechanical. She began to relax and her bodily tension decreased. Her movements became more consistently slow, direct, and light. The session ended with cuddling and rocking together on the floor. Sarah sat on the therapist's lap. Movement had penetrated her defenses and she had allowed someone to become an object in her internal environment.[1]

Dance as Self-Awareness/Self-Expression

Research indicates that dance therapy has benefited the autistic child in self-confidence, language and speech responsiveness, body awareness, and movement.[2] Dance offers opportunities for self-knowledge because it blends all aspects of being in the experience of motion.[3] It is this self-awareness that gives impetus to the changes that the autistic child needs to make in order to become a full participant in the mainstream of life. Smallwood states that ". . . authentic movement ultimately leads towards integration of the personality."[4]

Autistic children are severely handicapped in their ability to deal with the external world. They are characterized by a lack of social relationship, an inability to express feeling, and problems in the perceptual and motor areas. The evidence suggests a range of intellectual ability from retardation to superior intelligence.

Movement is a language and sometimes it is the only idiom the autistic child uses to communicate to the outside world. The fact that approximately one half of all autistic children fail to develop speech points to the need for an alternate form of communication. Dance therapy, a non-verbal method of intercourse, is a valuable way to establish interaction with autistic children. "Movement is the medium of dance therapy just as words are the medium of verbal therapy."[5] For these children who are functioning in their own world, it may be more meaningful to touch, feel, see and move than to talk, listen and do.[6] By using dance therapy, the child begins to form relationships: first, with him or herself; then with the world of object; and, finally, with the therapist and other persons. This relationship is essential to communication.

Infantile Autism

The etiology of infantile autism has escaped definition; the children are described in terms of their observable characteristics. Speculation about the causes of autism has given rise to a host of treatments.

Bettelheim, Eisenberg, Goldfarb and others suggest that autism develops as a response to an emotional "coldness" on the part of the mother or mother figure.[7] Wing concludes that "there is no evidence that the mothers of autistic children are particularly depriving and, in any case, most of their children are not autistic."[8]

Kanner found that autistic children generally came from highly intelligent families in higher socioeconomic brackets, with impressive records of achievement in the arts and sciences, but characterized by emotional coldness and remoteness from close personal relationships.[9] Other theories suggest the possibility of a genetic basis for autism[10] and the fact that autism occurs four times as often in boys as it does in girls lends credence to this speculation. Still others assert that if emotional coldness were the cause for the withdrawal and lack of response in the child, it cannot account for the other major impairments—language function and intellectual ability.[11] The brain, in particular its processing function, is suggested as the major deterrent to normalization.

Those who believe that autism is caused primarily by psychogenic factors propose such treatments as psychotherapy, group therapy, family therapy, dance therapy, "rage reduction," Montessori-type sensory learning experiences, and other psychologically-oriented treatments. Geneticists contend that the problem is organic and offer pharmacological agents, genetic counseling, and remedial treatment as a response to autism. Those who ascribe to the theory that autism is primarily a brain disorder, or more specifically, an impairment in the processing and coding of information, apply behavior modification, speech therapy, and structured physical exercises. Though the etiology of infantile autism remains a mystery, the attendant behaviors that the autistic child manifests are treatable and amenable to modification.

Dance in Treatment

The motor behavior demonstrated by autistic children ranges from agile and graceful to tense and awkward. The hand and finger mannerisms and complex whole body movements indicate a basis for primitive movement. If autistic children are preoccupied with fantasy and are little concerned with the demands of reality[12] and people use motor tension to block awareness of threatening external stimuli or internal fantasies and memories,[13] then effort should be placed on relaxing the muscle groups as much as possible through walking, swinging, and therapeutic movements. Dance therapy is beneficial, not in its creative aspects, but when used to enhance already existing gross and fine motor activity.

Dance therapists' first task in working with an autistic child is to establish a trust relationship by reflecting in movement the emotional expression of the child. With great patience, the therapist mirrors the movement of the child and develops it. She or he does this by altering the spatial position of the movement, or making the movement wider, larger, smaller, slower or faster. While retaining the quality of eye movement, the shape, size, intensity or tempo of that movement can be changed. This contrasting movement offers the autistic child an alternative to his/her movements allowing the child more freedom.

The child's very aloofness and indifference impedes treatment. Only the most consistent attention can result in any amelioration of the symptoms. In fact, inconsistent and sporadic treatment can result in regression of the autistic child. No treatment can lead to the most disastrous consequence—total withdrawal of the child from his or her environment and subsequent illness or death that results from such deprivation.

In summary, the benefits of dance therapy for autistic children are as follows.

1. The therapist has the opportunity to capitalize upon already existing movements no matter how bizarre.
2. As the program moves toward self-expression and communication through movement, socialization evolves.
3. The physical aspects of dance can increase muscle tone and strength.
4. Because of movement's freedom, the child can avoid stressful, anxiety provoking situations.
5. It capitalizes upon successful techniques and learning processes used with other handicapped children such as the deaf, blind, and deaf-blind.
6. Inherently, dance is pleasurable and successful.
7. Diminishing the overly negative mannerisms, the child increases acceptable behavior.

Footnotes

[1] Kalish, Beth, "Working With an Autistic 'Child,'" *Dance Therapy: Focus on Dance VII*, Washington: American Alliance for Health, Physical Education and Recreation, 1974, p. 40.

[2] Physical Education and Recreation for the Handicapped Information and Research Utilization Center, *Physical Education, Recreation and Related Programs for Autistic and Emotionally Disturbed Children*, Washington, 1975, p. 21.

[3] Horton, Sandra, "Humanizing Dance, Education: Eastern Acquisitions," *Journal of Physical Education and Recreation*, May 1975, p. 51.

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[5] Schmais, Claire, "What is Dance Therapy?" *Journal of Physical Education and Recreation*, January 1976, p. 7.

[6] Salkin, Jeri, *Body Ego Technique*, Illinois: Charles C. Thomas, 1973, p. 8.

[7] Rutter, Michael, "Concepts of Autism," *Aspects of Autism*, P. J. Miller, ed. October 21, 1967, pp. 3, 12.

[8] Wing, J. K., ed. *Early Childhood Autism: Clinical, Educational and Social Aspects*, New York: Pergamon Press, 1966, p. 4.

[9] Robinson, Halbert B. and Robinson, Nancy M. *The Mentally Retarded Child: A Psychological Approach*, New York: McGraw-Hill Book Co., 1965, p. 274.

[10] Rutter, *op. cit.*, p. 9.

[11] Rutter, *op. cit.*, p. 15.

[12] Robinson and Robinson, *op. cit.*, p. 227.

[13] Burton, Caroline Lewis, "Movement as Group Therapy in the Psychiatric Hospital," *Dance Therapy: Focus on Dance VII*, Washington: American Alliance for Health, Physical Education and Recreation, 1974, p. 21.

Dance Therapy for the Emotionally Disturbed

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Movement therapy is a relatively new field, but the power of dance to help and heal has always existed. Most psychologists seem to agree that people with emotional problems are helped by expressing themselves, and therapists know that movement is a basic form of self-expression. Through the way he holds himself and the way he moves and changes position, a person indicates the psychological processes that are taking place. A problem will not necessarily show itself in a particular way, although this may happen, but a sensitive therapist who can pick up the behavioral cues a patient evidences can help him to work through some of his problems in movement.

Many therapists argue that this is what traditional therapy does. Why use dance? If, as most people now believe, psychological and physical functioning are inextricably linked, then in traditional therapy we have been ignoring at least half of what the patient is telling us by paying attention only to his verbalizations. If we listen and look carefully, we observe that a person cannot hide what he is feeling. The body does not lie, as the mouth does so easily. We have been working with the intellect, hoping to effect changes in the body. Perhaps it is now time to find a new approach—trying to reach the mind, through working with the body.

Another important point is that when a person is having emotional difficulty, language often becomes a barrier to communication rather than a bridge. In order for the patient to begin to trust the world again and form any sort of relationships with others, he must have an experience of success. The relatively nonthreatening area of movement is a way to help a person feel more comfortable and less threatened with other people. Most people do not come to dance with an experience of defeat, so this is an entirely new area open to them.

The group situation is one which is particularly important in dance. As people move together, they become more aware of themselves as part of a group and of each other as individuals; they can recognize the possibility of relating. Through repeated sessions, people realize that there is no level of performance against which they are going to be judged, no "expected" behavior. They become more comfortable and begin to deal with what they are really feeling.

Groups, and particularly the use of the circle formation, seem to help people realize that they are not alone with their problems. It fosters a sense of cohesiveness and gives enough support so that people can begin to express themselves without the overwhelming fear of rejection. It is also possible to relate on a one-to-one basis but a person can externalize his feelings about himself and others without having to relate them to any particular person, which might be an anxiety-producing experience at times. He can use movement to work out his conflicts, fantasies, and both hostile and aggressive impulses in an atmosphere where it is socially acceptable to do so. Restraints, to a large degree, are gone. There is no movement that is unacceptable, other than a person hurting himself or someone else. Even then, if a patient needs to *symbolically* "kill" someone else, there is every reason to encourage him to work through these feelings so that perhaps he can resolve his conflict in a non-threatening atmosphere.

Objectives

In my opinion, the most important objective of any therapy is to help free the patient of overwhelming problems and anxieties and help him to live more comfortably with himself. He must realize that there are no feelings, just as there are no movements, that are wrong; there are only certain situations in which they may be socially unacceptable. The person must learn to accept himself, all of himself, and realize that problems and conflicts are something shared by all human beings.

An objective that grows out of the primary one of helping the patient to feel more comfortable with himself is that of catharsis, in the original Greek sense of the word. After a person has experienced extremely strong emotions and lived through a difficult situation, he feels cleansed, free of it, and is able to deal with it on a new and less frightening level. This cathartic experience cannot happen until the patient has enough trust in the therapist and the other patients to reveal himself, with the assumption that nothing he does will cause his rejection. When this experience takes place, it is one of the most meaningful things that can happen to anyone, in therapy or out. This feeling of freedom and newness is a goal that I feel any therapy should have.

Another equally important goal of dance therapy is to release and relax body tensions. A person cannot begin to deal with his emotions, cannot begin to feel free, until he has reduced some of the tensions that are literally binding him. Try to imagine swimming or walking a tightrope with your body bound in chains. All of us feel bound at one time or another, but there are many who feel this way the majority of the time and see no way out. Movement can be a way out. If the patient can be made to see his body in a more positive way and be more comfortable with himself, then a major goal of therapy will have been reached.

Part of the therapeutic process is also to help the patient realize that he has the freedom to make choices for himself. Most people who have become severely depressed or who have regressed seem to have forgotten or simply do not comprehend that they have the freedom, within certain limits common to everyone, to make choices for themselves. This is shown in the extremely limited movement vocabulary evidenced among such patients. Helping the patients to attain freedom of the body will help them to realize that they also have the freedom to direct their own lives. One cannot begin to comprehend outward freedom without the understanding of inward freedom. Making the patient feel comfortable with a wider range of movement hopefully will help him to feel more comfortable with a wider range of life possibilities.

Realizing that he is not alone is an important part of the therapeutic process for any patient, and so the use of groups. Once a person feels that he does not exist in isolation, that there are people who want to reach out to him but are just as frightened as he is, if not more so, then he has reached a very important level of understanding.

Methods

In general, dance therapy sessions are conducted in groups, most often with the help of music. The therapist will pick up on the mood of the patients, will put on appropriate music and will direct the patients with his own movements and hopefully those of the patients themselves. There are no set objectives or methods for any session. The mood may change radically from one part of a session to another, but will always follow where the patients seem to be leading. The therapist will rarely take the leadership role upon himself. He is there to support the patients through difficult times and understand their problems, but it is up to the patient, as in all worthwhile therapy, to take the session to the places where it must go.

The method is primarily nonverbal, although talking is not prohibited during most sessions. During the session there are often verbalizations which are not words; picked up and exaggerated by the therapist, these often make the experience a much more intense one. The combination of sound and movement can produce a powerful experience. Often, after a session, a patient feels comfortable enough to want to verbalize what has happened to him, and so communicate it to others. The nonverbal medium is often found to be the key to the verbal medium. There are also many times when a verbal confirmation or understanding of a situation by the therapist or another patient is enough to help the patient integrate what has happened to him. The emphasis, however, still remains on the person working through his body.

The use of instruments, particularly percussion instruments such as drums, has been consistently successful. Most often, one of the important problems for a patient to deal with is his hostility and aggression, and more often than not a patient does not know at all how to deal with it. In later therapy it is often brought up verbally that the patient is afraid that if he lets loose with any of his aggression or hostility he will kill someone, so he keeps it bottled up inside in the hope that perhaps it will disappear. Beating on a drum or beating with sticks on the floor is a very safe way of ridding oneself of much aggressive energy without the fear of hurting someone else or of being punished.

Directed improvisation has also had much success. The patient is given the basic framework within which to work, but within that framework he is free to take as much or as little risk as he can allow himself. This again emphasizes the self-direction of this form of therapy. It is up to the patient to decide when he will allow himself to experiment with any particular behavior or deal with any specific problems.

Conclusions

I do not believe that dance therapy should be the only form of therapy used in any situation, but I do not believe that there is *any* form of therapy that should be used alone. Dance can help a person open up, becoming more receptive to other forms of therapy. The list of possible benefits is impressive. Dance therapy can help a person to attain a more positive self-image, sensitize him to his own body, and improve his physical coordination. It can increase freedom of movement, relax tensions, release pent-up emotions, help work out aggressions and hostility and help a person learn to deal better with himself and others. It helps people develop social awareness, experience social and personal success, and conquer a sense of emotional isolation. Any form of therapy that makes use of the body itself and what it reveals begins with an excellent chance of success, when combined with other methods.

Once dance therapy is accepted, and that may take quite a while, the question will remain as to where it fits into the larger therapeutic milieu. Before that question can even be tackled, people must learn that there are huge benefits in using dance in the therapeutic community and that it could be helping hundreds or thousands of people. Now. □

Dance and the Deaf

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It would be difficult indeed to find any statement of educational aims without some mention of creative pursuits as worthy objectives in the general education of youth. This viewpoint is even more important to the hearing-impaired,[1] since many common pursuits, music, television, drama, etc., are of more limited value. In areas where hearing is a minor factor, the deaf enjoy and achieve outstanding measures of success: home economics, sports, drama, and, of course, the dance.

Because of the reduced influence of sound in the lives of the deaf, perception of visual images increases in importance in all phases of education and daily living. This dependence on the visual serves to emphasize the importance of movement, which is an important aspect of communication. Some educators of the deaf even believe that some deaf people think in terms of motion. Consequently, the area of the dance may have relatively more importance in the lives of the deaf than of the hearing.

Students at Gallaudet College have developed what is termed a "new art form." In essence it is the transformation of signs[2] to dance movement. For example, a sign used in communication is abstracted, thus making it an art form. A story, poem, or song can be danced if one uses this method: the abstraction of communication cues. A similar pattern is used by hearing people when human gestures are treated in this manner. When it is realized that most deaf people think in concrete terms and that thinking in the abstract is especially difficult for them, you can readily see what an accomplishment it is for the deaf to formulate these abstractions in the dance.

Accompaniment. The matter of accompaniment for the dance, especially where it concerns the deaf, is a matter of considerable importance. We refer here to the perception of rhythm or beat by means of auditory stimuli. But one of the concepts held by most creative dancers is that when dance is employed for communication, the dance, per se is absolute: music, costume, scenery, serve only to supplement the dance. As a matter of fact, Doris Humphry, one of the recognized leaders in the dance, experimented with and performed two dances in silence: "Sonata Tragica," and "Drama of Motion." In view of this, their world of silence should not preclude the deaf from participating, creating, and performing all forms of the dance.

Awareness of rhythmic patterns can be internal as well as external, and ac-

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[1] In referring to the deaf, such terms as "deaf-mute" or "deaf and dumb" are not only repugnant to the deaf, but they are also inaccurate. Most deaf persons can learn to speak, although the speech of some will be more intelligible than others.

[2] Four means of communication are used in the educational process of the deaf.

(1) *Oral communication:* all communication between individuals is done orally by means of speech, speechreading, and using of auditory equipment.

(2) *Finger spelling:* each letter of the alphabet has a corresponding position of the fingers, and all words are spelled.

(3) *Language of signs:* a sign with the hand is made to indicate an object or an action. A single movement or gesture may have meaning, thus enabling a more rapid communication. Generally, the manual alphabet and the language of signs are integrated: signs are used, and where none exist the words are spelled.

(4) *The simultaneous method:* the language of signs, manual alphabet, and speech are used simultaneously. This allows the hearing-impaired individuals a five-way approach in communicating: speech, speechreading, the language of signs, manual alphabet, and the use of any residual hearing which may be utilized through electronic amplification. This is the method in effect at Gallaudet College.

Students of Gallaudet College enjoy a participation session on the Mike Douglas television show.

companiment of any kind can only serve in a supplementary nature to the profoundly deaf. However, experience has demonstrated that successful rhythm responses often occur in the absence of auditory sounds. For individuals possessing any degree of hearing, of course, advantage is taken of all possible auditory cues: percussion instruments, amplified music, the use of hearing aids, the simultaneous method, etc.

The use of auditory and visual rhythmic stimuli in teaching dance to the deaf is an area of needed research. Methods successfully used by us at Gallaudet College include percussion instruments, phonograph recordings, and hand signals. Some consideration has been given to the use of light impulses and oversized metronomes.

Tactile cues. Evidence indicates that the sense of touch in the deaf is utilized to a greater degree than in the hearing. Many of the deaf have stated that they feel vibrations. These vibrations are most generally transmitted through the floor, furniture, or the record player itself. Scarcely a day goes by that students are not observed touching the "juke box," the record player, or the grand piano when some one is playing. Besides obtaining rhythmic cues for dances, there seems to be an element of satisfaction resulting from this contact. People who have no interest in dancing are observed touching the musical instrument.

Loud speakers placed directly on a wooden floor increase the intensity of vibrations. Also, the use of bass tones seem to enhance vibratory reception.

Creativity. The deaf, assisted by the language of signs, seem to be more creative than their hearing peers and appear to reap greater benefits. A lack of hearing may motivate the deaf student to seek other outlets for his feelings. Being deprived of singing, and especially of choral singing, which so many hearing people find emotionally satisfying, may make the deaf pupil more aware of emotional satisfactions gained from the dance.

Balance. In professional literature regarding the deaf, there appears to be evidence that the deaf have poor balance. This attitude is reinforced by the fact that the seat of balance is attributed to the vestibular portion of the inner ear. There is a possibility that the cause of deafness in some has also effected the vestibular portion. This inability to maintain good balance may be true in situations where the horizon is not seen, or in darkness.

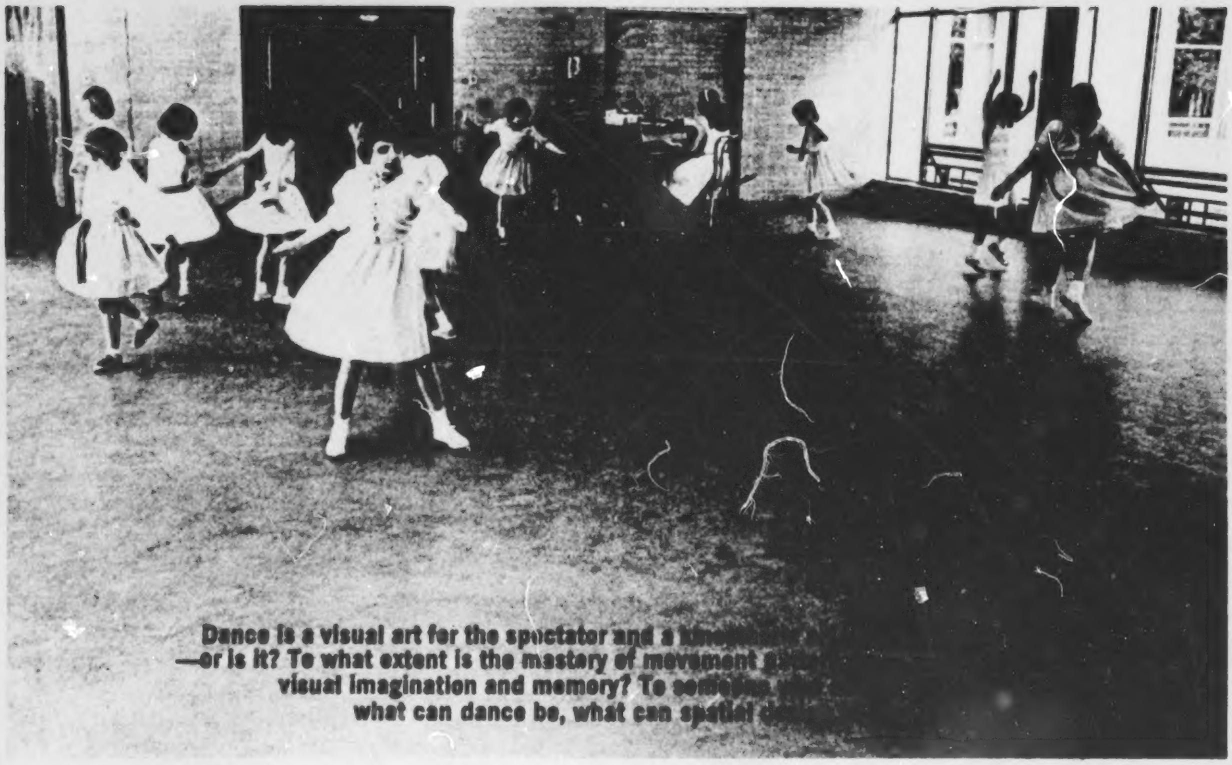
However, poor balance, in the sense of total body response, has not been a problem—in the dance, and also in sports and recreational activities. In this regard one caution should be noted: the individuals we have observed may not be representative of the total deaf population, since all are college students. Also, the particular cause of deafness may effect balance. A pupil becoming deaf from spinal meningitis may have poorer balance than a pupil born deaf.

Dance and speech. The acquisition of good speech on the part of the deaf student is a most important administrative consideration. An informal study has been in progress for some time in the primary grades to encourage the improvement of speech through singing games and dances. It would seem reasonable to believe that a hearing-impaired child in the relaxed environment of a recreational setting would be more apt to participate in group singing or dancing than in a more formal classroom situation. Gratifying results are encouraging the continuance of this device at that level.

Deaf interest in dance. In general, there appears to be no difference in dance interest between those profoundly deaf and those students with some residual hearing. At the present time, two required physical education classes are functioning at Gallaudet College—the social dance and the modern dance. These courses are elective, but many of the students taking required physical education enroll in these two courses. In addition to the required physical education program, there are three other voluntary dance interest groups on the campus: a recreational dance group, a social dance club, and a performing group.

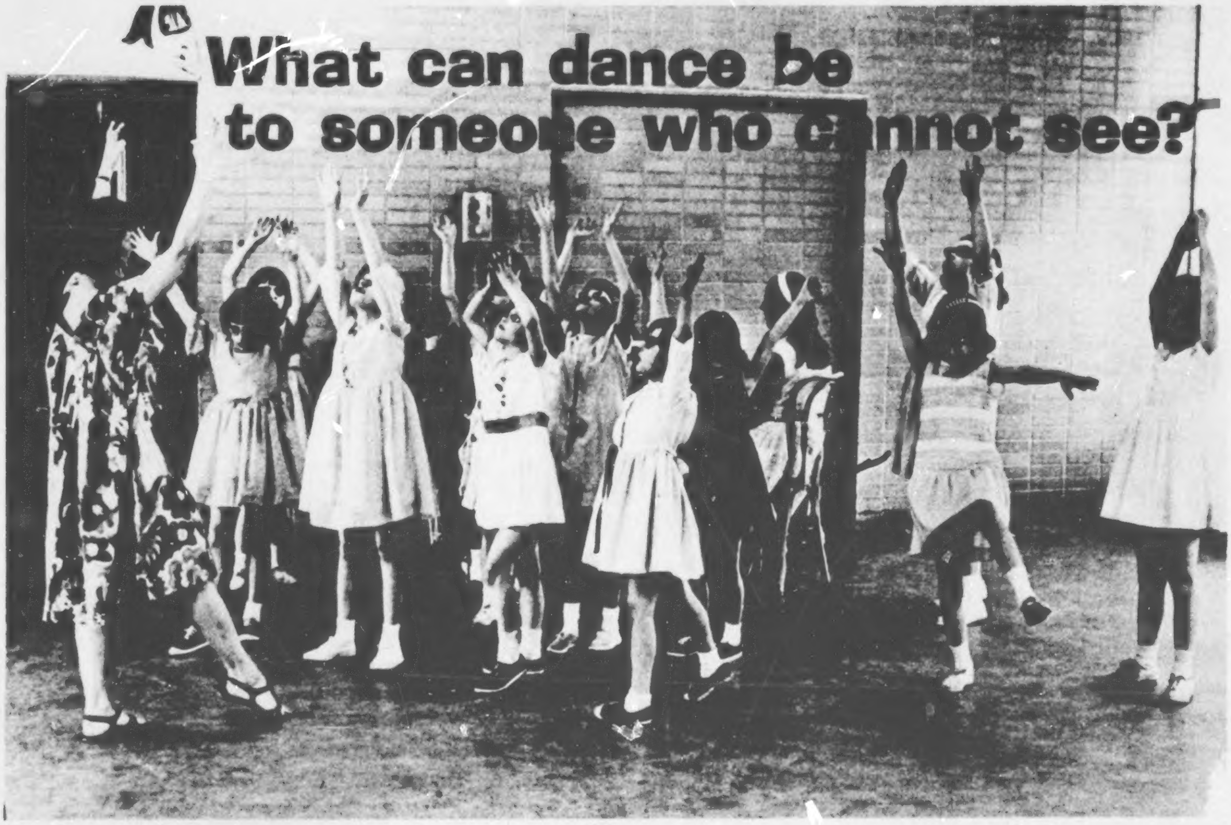
Values in dance. In the dance the deaf find an excellent area for self-expression; it seems to fulfill a need basic to all individuals. Additional values realized from participation in the dance are: (1) promotion of physical fitness, (2) provision of an environment in which tensions are released, (3) assistance in attaining desirable social outcomes, through the many group efforts, (4) the understanding and appreciation of the dance in general engendered, and (5) development of certain spiritual values.

In brief, the dance has its unique contribution to make to the total education of youth; but to the hearing-impaired it has a still more special significance.



Dance is a visual art for the spectator and a [illegible]
—or is it? To what extent is the mastery of movement [illegible]
visual imagination and memory? To someone [illegible]
what can dance be, what can spatial [illegible]

What can dance be to someone who cannot see?



Blind children have the same delight in and need for using movement freely and imaginatively as have their sighted fellows. Children love to explore movement creatively—to stretch, to curl, to spin, to run, to lift, to fall, to swing. They love to be big and strong, tiny and fragile, ridiculous or magnificent. They love to practice feats of balance and power and precision. All children need help to explore design, communication, and control of their body's motion, but blind children have the greater need since they cannot imitate through seeing what others do and must have a safe environment in order to experience free and vigorous action.

Because there is increasing integration of the blind in all areas of living, their ability to move about needs to be developed to its fullest. Blind youngsters want to be accepted among their sighted peers and to know how to do as others do. They wish to move with the same ease as do their sighted companions, but if they receive no extra help and assurance a burden is added to their handicap.

Teaching Methods

How do we modify our methods to teach dance to the blind? Dance is dependent upon the development of the kinesthetic sense. Yet, being visually-minded, we often say, "Do it like this," or "I'll show you," and then we demonstrate the patterns with sometimes a bit of counting or singing to set the rhythm. Our students, who have been mimicking what they see ever since they could see, do their best to copy the demonstration.

When teaching the blind, however, we must think out more clearly just what it is that we wish done and how it is to be communicated. Teaching dance to the blind is slow at first, because their vocabulary of movement is more limited than that of sighted children. The meaning of verbal descriptions for action have to be more carefully established.

Most children in the course of their development learn to gallop and skip, to run and leap, to jump and hop. After they have discovered these activities for themselves, they are generally given the word for each action. But blind children's freedom to move may have been so drastically curtailed that they have no idea of what action is meant by the word "skip." To help them to discover the quick freedom and bounce represented by "skip" is both a delight to them and a real challenge for the teacher.

One cannot teach as many in one class effectively when the students are blind. To establish a verbal vocabulary for movement it is often necessary to use touch—to have a student feel the teacher's movement or be moved by the teacher. Thus one must work for a while in a one-to-one relationship, demanding either very small classes or several sighted assistants. More individual assurance that they understand and are performing an action correctly is needed when the students cannot see what others are doing.

Blind children have seldom experienced the sheer fun of running fast (and some have never leaped); they love to discover fast, vigorous locomotion done with a sighted companion or so structured that they know where they can go safely. They enjoy a strenuous folk dance such as Troika, which they can learn as readily as any sighted group once a confidence to move with lightness and speed has been gained.

Spatial Awareness

The blind must imaginatively make for themselves a unified whole of the world to a larger extent than the sighted, since the blind learn their environment through touching it in bits and pieces while the sighted can obtain a whole pattern of near and far at a glance. The concept of forming spatial designs of which they can be totally aware through use of the body's movement opens an exciting new world to many blind children. The blind respond with even more pleasure than sighted children on discovering how the legs and arms can move in various ways to make designs in space. The first time I assisted an eager sixth grader through a simple *port de bras* she exclaimed, "Oh, how beautiful!" Once they grasp the basic ideas, they are as ready and as wise as sighted children in assisting to plan the choreography for a dance.

Learning to become kinesthetically aware of his position and path in space is not only necessary as a dance skill but is of the utmost importance for his daily living to the blind. A Maypole dance taught to second and third graders gave them an opportunity to skip freely while maintaining a large circle. When we started, many of them could not move in such a way as to keep the ribbons always tight but made a meandering path when the feeling that a curve is movement around a central point was lost. To produce successive curves is difficult even for many sighted persons.

Fifth and sixth graders and older blind children find pleasure in jumping with quarter, half, and whole turns;

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177

many are able to accomplish even the whole turns with relative ease. However, walking accurately in a square is more difficult. It is a challenge when some object is placed on the floor at their feet and, after a series of walks, skips, gallops, or runs to music or drums, they are able to arrive at the starting object again. Dancing out patterns, such as a large heart with lacy edges and a picture inside for Valentine's Day, is both fun and an aid to spatial orientation.

Body Awareness

The blind often have trouble with balance, and helping them to become alert to the body as a whole, as it is shifted from one position to another, seems to help them. Many blind children experience locomotion only as a slow shuffling gait with upper arms held tightly to the sides, elbows bent, hands held out in front, heads drooping forward. To show them that they *can* balance on one foot and freely swing the other leg at the hip joint, that they *can* move their arms at the shoulder joint, that they *can* lift their head and breathe more freely, and furthermore, that all this can be done simultaneously—reveals a new world to them. Since they have never seen dance, the very idea that the body has form and motion which can be sculptured as they might work with clay is an exciting concept.

Rhythmic Perception

Blind children with the most limited movement ability often far surpass sighted students in the perception of rhythm designs and memorization of rhythmic patterns. The blind can obtain the feel of an action through its rhythm first and develop and refine its pattern in space later, whereas in the sighted the process is often the other way around. After spending time with the blind, a dance teacher comes to realize more fully that some of the difficulties in learning experienced by the sighted stem from continuing to rely on the visual aspect of movement rather than gaining its kinesthetic, rhythmic feel.

Blind children respond well to the use of percussion instruments. They are quick to pick up and to invent rhythmic designs with which to accompany themselves. I found them inclined to stamp out rhythms they had been given for movement. While this has the practical purpose of establishing a group feeling and of knowing where their companions are so they can avoid collisions, it adds to their already too-well-established habits of being earthbound and heavy in moving. When given bells, tamborines, or other similar sound-makers, they can move more lightly; this also adds to the fun and group awareness.

Sound and Motion

The use of different instruments for matching quality of sound and movement is as much fun for them as for sighted children. A whole gamut of characters, situations, and dramas can be developed with a gong, a tinkling tiny bell, or a strongly struck drum.

"Please let me see that" is the question when instruments unfamiliar in sound are brought to the dance session. The children want to investigate the instruments and learn how they are played. They can feel as well as hear the vibrations of a gong going on and on after it has been struck. This helps them to attain a sustained motion when using the gong for accompaniment. The continuing vibratory motion of the gong can be contrasted with an instrument such as a wood-block which needs a sharp stroke for the sound and has very little subsequent vibration. Thus sound and motion are integrated in a sightless world. Through dancing this integration can be developed further as the children move to the whistling and flow of the wind over them when they run, to the sound of waves and passing trucks, to the sounds made by voices and words and music.

Teaching by Analogy

In using analogies and images a new teacher of blind children can make amusing mistakes. For instance, to help me to learn names quickly—a necessity in working with the blind—and to give them a problem in spatial design, I suggested to a group of second graders that they spell their names in large letters on the floor with their feet. They all started a most wonderful tattoo of hops and jumps, writing in braile!

Many descriptions for types and qualities of movement can be the same for blind as for sighted children. Huge giants, tiny mice, funny clowns are the same for both groups. The dance teacher soon finds that not all images are equally useful, however. A blind child may not immediately know that an airplane's wings in the sky differ from those of a bird or a butterfly. "Banking like an airplane," so helpful in teaching curves and circles to sighted children, is something not so familiar to a blind child and must be taught as a process before it can be used as a concept for maintaining orientation in space when moving on a curved path.

Objects that can be touched can be used with blind children to set off discussion and experimentation in new dance possibilities. They can show the dance of the petals of a flower, a prickly pine branch, a smooth stone, a rubber band, a straight stick.

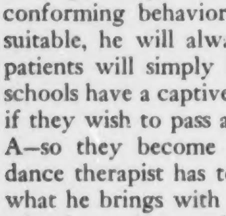
Visually handicapped children receive the same pleasure in and have the same need for vigorous movement experiences as their sighted fellows. In fact, their need for kinesthetic awareness and memory may well be greater than for the sighted. Dance ranks high among the physical activities from which blind children can benefit. There is little difference between the sighted and the unsighted in what *can* be be taught and enjoyed in dance, but as with any child, the teacher must start with where the child is and with a language he can understand. ☐

What Dance Therapy Teaches Us About Teaching Dance

CLAIRE SCHMAIS

The dance therapist has one great advantage over the dance teacher. He gets instant feedback as to whether he is using the right material. Patients have no investment in conforming behavior.If the therapist's response are not suitable, he will always know. He will lose the group: patients will simply leave, or withdraw. Unfortunately, schools have a captive audience of students who must stay if they wish to pass and especially if they wish to get an A—so they become adept at faking involvement. The dance therapist has to interact with patients in terms of what he brings with him in movement. He has to know what he projects and how patients react to that projection.

In the not too distant future, perhaps the dance therapist will be able to have a movement analysis comparable to the didactic analysis that psychoanalysts must have. For the present, however, he should be aware of how he moves: his range and his limitations. He should know his preferences for space, dynamics, and phrasing and how he uses these in his moment-to-moment interaction with patients. For example, what part of his movement vocabulary does he use to develop cohesion? Is it his openness, his strength, or his use of space? The dance therapist must develop a highly differentiated movement repertoire. His emphasis differs from that of the performing dancer, in that he is not concerned with having an elegant arabesque or a high extension. He is more concerned with his ability to communicate. If he is going to kick he must know why he is doing it and how he is going to do it. Kicking mother will be quite different from kicking sand.



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Patients are like performers in that they use movement in unusual ways (presumably with different motivations). The dancer tries to create illusion. The patient lives in it. The dance therapist must be able to respond to whatever the patient does. But the dance therapist cannot totally emerge from his own training and upbringing. What he cannot do he has to evoke by verbal imagery, or by using other members of the group. When the therapist is working with an individual, rather than a group, his limitations and preferences become even more apparent. It is a wise therapist who knows when someone else is better suited to work with a particular client.

The therapist must be aware of the group forms he uses. He cannot arbitrarily impose a circle, a square, or a line. Each form connotes a specific type of interaction. He must proceed logically based on the mood, the movement capacity, and the social level of the individuals.

It is no accident that most group sessions start with a circle. It allows for mutual eye contact and a low status type of leadership. It is essentially a peer group relationship that allows for contact but can also maintain distance. The circle allows for leadership to emerge or retreat without breaking up the group. Patients may dance in the circle, inside it, or outside it. They may leave or enter at any time or at any part of the circle.

Music is an important part of the dance session; it can help create different moods and different kinds of involvements. Music that exists where people work as on the Israeli *kibbutz* or an Africa collective will have the dynamics that can help pull a group together. Other music can almost destroy a precarious group by creating an internal focus. The dance therapist often uses music as a rhythmic support. It ties the group into a unified structure. The therapist has to gauge the group mood and choose music accordingly. If patients are predominantly depressed, he will not put on a rousing march. If they are somewhat manic, he will meet them at that level in music and movement and try to bring them down to a more even keel.

The search for the meaning of movement has turned us to many sources in our quest for answers. Effort-shape, a theory constructed by Rudolf Laban, a dancer, has proven to be most useful tor the dance therapist. He provided a theoretical framework for observing, recording, and analyzing all kinds of movement. Its application in the field of dance therapy has helped in many ways. Because it focuses on what is seen and felt when watching a movement pattern, it gives information about the communicative as well as the idiosncratic aspects of movement behavior. What one records is the personality as it is made manifest in the movement content.

Effort-shape has provided an important tool for research that permits the systematic recording of the dynamics of movement. One of its practical applications is that it permits talk about movement behavior in purely movement terms without inferring diagnostic categories. Rather than saying Joe is withdrawn, his behavior is described. When Joe is approached, he slowly retreats backward and upward which may be interpreted as a fearful type of retreat. Someone else may withdraw with strength in backward low position as if ready to pounce. This type of description can be offered with or without the interpretation. In this way effort-shape can help to sensitize personnel to patients' overt behavior. It has proved very valuable in working with the psychiatric residents who are very eager to learn more about themselves and their patients.

Effort-shape theory is applied in the Lomax Choreometrics project has helped in the understanding of movement styles across cultures. It has pointed to the variables that distinguish cultural style and how they relate to the level of complexity and type of economy of a specific society. They have discovered that certain movement qualities are like key signatures; they identify a particular culture. These qualities say, "I am a member of this family of man." Other qualities say, "This is how I must move to survive in my surroundings and to maintain my continuity."

To survive in our society one must cope with complexity, physically and intellectually. Complexity in movement infers handling space in a three-dimensional way. In order to be able to manipulate many situations one must have alternate avenues of approach and retreat. This variability is one of the first things that patients lose.

Dance therapy and dance teaching operate on the same continuum. Learning is therapeutic and therapy involves teaching. I think that some of the lessons we have learned in dance therapy can help us to reevaluate our dance teaching. The teacher should become cognizant of her own style and how she uses it in the classroom. I remember studying Graham technique with two different teachers. One teacher ordered us into a contraction, the other coaxed us into it. The first experience seemed gruelling while the other seemed almost lyrical.

Movement exploration has currently become the "in thing." I recently watched a teacher direct one of these nondirective lessons. She asked all the right questions but she did not respond to the children in her own movements. She did not shape her body to accommodate a child as he ran by. She did not reflect the childrens' joy in moving nor did her body or her voice in any way encompass the movement dynamics she was asking the children to perform. I just read a pamphlet above movement exploration which praises it as a technique because teachers don't have to demonstrate. What they don't realize is that the teacher is always demonstrating. Trying not to be involved we are nevertheless making a statement about involvement.

What is the structure of a typical dance class? Students will most often be arranged in places on the floor facing the teacher. They will usually work in their places for most of the period and then do some pattern going across the floor on a diagonal. This has proven to be a very efficient way to run a dance class. This format presents the teacher as an authority figure set apart from the class. He can relate to each student individually and they can relate to each other from a distance. This is a functional structure for preparing people for a regimented society where roles are narrowly defined. But the students of today are rebelling against our uptight world. They are trying to effect basic changes in our life style.

Perhaps in our dance classes we can offer social alternatives that bridge the gap between anarchy on one hand and rigidity on the other. We should use forms that encourage all kinds of interaction. Students should be encouraged to really look at one another and react. Perhaps in some way we can lessen the feelings of isolation and alienation. An interesting way for the teacher to assess the process in which he has engaged students in for the dance hour is to watch how they leave. Do they walk out in pairs, in groups, or do they walk alone?

Dance expresses and reenforces the culture of people. The teacher makes a choice as to what aspects of the culture she wishes to reenforce by what she presents and by what she omits. What should we teach our children? For the young child we should provide experiences that foster growth–experiences that help children recognize their needs and their feelings. A basic premise of dance therapy is that breadth of movement is necessary for mental health. Having a wide variety of patterns gives the individual a capacity to respond in different ways. We should promote this breadth early by allowing children to experience the widest gamut of movement possibilities. By doing this, they can develop the necessary scope of movement behavior and find their uniqueness within that range.

At some point we should introduce dances from other countries. I think it is important to familiarize children with other cultures and customs. If as children they understand how another culture moves as adults they need not be frightened by the spectre of alien ideas. Up until recently dance curriculums have primarily included Western European dances, in which the musical forms and the social organization are more closely allied to our own. They are often simplified adult dances mimicking adult social relationships, and done to a musical interpretation by an American three-piece band. The result always reminds me of painting by numbers. The form is vaguely recognizable but the content is flat.

We live in a world of instant communication; our choice of materials should reflect this. I think that we should change our emphasis along two lines; we should go further afield and closer to home. We should include much more about our own American dance heritage: jazz dances, Afro-Caribbean dances, the dances of American Indians, Mexicans, and others. We should also seek out the dances from the East: China, India, Bali, etc.

We should use the original music of a country. When we translate it into an American idiom, we rob the music of the essence of style, the subtle qualities that support the dance, that help create its unique organization. The instruments and vocalization of a particular country are not randomly selected but contribute to that cultural integrity.

Let us now turn to the field of modern dance. The teacher must be aware of whether he is teaching a set body of technique or whether he is allowing his students to explore their own movement repertoires. If we teach a particular technique we should know what that technique conveys. For example, if we are teaching Graham, we are committing ourselves to a style that stresses control. Freedom and excitement are sacrificed to shape and form. We are not just teaching falls and contractions, we are reenforcing a way of life.

The student taking a dance class, who does not aspire to perform, should nevertheless be allowed to have a complete movement experience. We have been traditionally stuck on form and specific skills—leaps, turns, bounces. We rarely allow feelings to be expressed. In a world where students are legitimately angry, fearful, and often very lonely, why not allow these feelings to be aired in the dance class?

Modern dance teaching is sometimes very strange in that students never do dances. The beginning painter paints pictures, but the modern dance student can take years of classes and never make up a dance. They seem forever stuck on the brush stroke level. We rationalize this by saying, "They don't have enough technique."

There are other subtle conventions that permeate dance teaching. I remember being told not to have any expression on my face because that would distract from the body configuration. Teachers rarely say that today, but neither do they encourage a unity of expression and feeling. This also holds true for making sounds while dancing. Why must it be a silent experience?

Dance is a unique art in that it deals with everyday human behavior. It is both sacred and profane. The stuff of dance includes the most obscene gesture and the most elegant ritual. It is what we've been and what we've can become. Dance teachers can play a very important role in contributing to the mental health of our nation. We can help turn students on to their own vast potentials. We must do it wisely and carefully.

DANCE THERAPY as a career

Dance therapy is a career for those students who love to dance and who have a deep concern for people with troubles. Dancing must be second nature to them—their means of expression and communication. Following are typical autobiographical comments written by dance therapy students:

> My first introduction to the dance was at a performance at Radio City Music Hall at the age of eight. I witnessed a bouquet of flowers come alive into human forms executing a variety of movements, which to me was nothing less than miraculous. I became enamoured with the Corps and the Rockettes and shortly thereafter insisted that my parents enroll me in dancing school. I began taking ballet and modern dance two to five times a week. From the age of nine through sixteen, dance and dancing was the center of my universe.

> I danced for expression. Even in elementary school I would dance to rock and roll till I felt like falling down. In junior high school my parents finally got a record player, and I would put on two classical records and two 45s of the Everly Brothers and dance. In a darkened room, I would interpret and reinterpret Ravel and Shostakovitch; I'd stretch out, leap out, grovel out whatever was inside.

To be a dance therapist, dancers must be finished with performing, finished with projecting themselves across the proscenium arch. Instead, they must be ready to be receptive to the pain and the problems of their patients. They need not abandon their dance skills, but they must transform these skills in the service of therapy.

As therapists they inevitably employ their years of dance training. For example, the ability to reproduce the intricate steps and combinations of many dance techniques helps dance therapists to reproduce the varied behaviors of their patients—people from different cultures with different diagnoses, the young and old, the active and inactive, the rigid and the fragmented.

Skills in improvisation enable therapists to make moment to moment variations that are in keeping with the patients' moods and the goals of therapy. Choreographic skills help them understand group formations, spacing, and rhythm. But mainly dance therapists rely on their body of knowledge, on their awareness of how it feels to move.

To become dance therapists, students build on their knowledge as dancers. They refine and broaden their observational skills by looking inward as well as outward. They further their knowledge of groups through participation and reflection and they deepen their understanding of movement behavior through readings and research. In addition, they study human development, psychopatholgy, psychodynamics, neurophysiology, and other related subjects.

An internship provides the crux of their training. In the hospitals, students put into practice what they have learned in the classroom. Under close supervision by experienced dance therapists, students are slowly guided to test their newly acquired abilities. As they move with patients, they create dances that are based on the subtle interplay of moods and feelings. These dances help to clarify, broaden, control, or intensify the patients' movements. Through these movement dialogues, patients start to build a sense of self, to express their feelings, to gain insight, to touch others, and to be in touch with themselves. The therapist plays many parts in this dance, such as director, leader, follower, catalyst, target, etc. All the parts played and the motions made are in the interest of the patient's health.

Dance therapists must be finished with performing, ready to be receptive to the pain and problems of their patients.

Dance therapists are now working in hospitals and clinics across the country, with all kinds of patients. They will never have fame or fortune; working conditions are often poor and the pay inadequate. What keeps them at their jobs is their love of dance and the inner satisfaction of having reached and responded to another human being.

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Dance Training for the Dance Therapist

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Dance therapy is a new career for dancers that uses movement interaction to help people work through their emotional problems and effect changes in their behavior. Until recently those who wanted to become dance therapists learned by apprenticing with professional dance therapists such as Marion Chace, Trudy Shoop, or Liljan Espenak. Often these students realized there were huge gaps in their education, and they took additional courses in psychology, sociology, anatomy, dance, body awareness, or whatever they felt they needed.

Today graduate training programs in dance therapy are being developed throughout the country. We began the Dance Therapy Masters Program at Hunter College in September 1972[1]. It is a 30-credit, 18-month program. The first year is course work with visiting lecturers and field trips, and the last six months involve a full-time internship at Bronx State Hospital.

One of the main considerations in developing the program was selecting students with the special qualities and knowledge that are essential in dance therapy training. An extensive movement repertoire and ability to improvise freely are most important. Equally necessary is an awareness of personal emotions and how they are expressed. The ability to respond with sensitivity to others is another essential quality. Also needed are knowledge of the physiological basis of movement and skills in observing and recording dance movement.

There are many experiences that help develop these qualities. In the backgrounds of leading dance therapists are many unique influences, but the most common and important one is dance. For example, Marion Chace majored in art as an undergraduate, which trained her to see fine details of expression. Then she worked with Bess Mensendick and learned about the body. Later she studied ethnic dance and spent many years as a dancer, teacher, and choreographer prior to becoming a dance therapist.

Extensive dance experience is essential in developing an extensive movement repertoire. Having a wide range of movement means being able to be vigorous, sudden, slow, or fluent with all parts of the body in different areas of space. To obtain this high degree of movement variability requires studying with teachers who have different movement styles, since each style has its own spatial and/or dynamic range.

It is important to choose techniques that continually stress dynamics in the warm-up and floor exercises as well as in the later part of the class. Often early dance training is so focused on developing correct placement and extensions that dynamics and effect are lost. Many exercises are repeatedly done to simple 3/4 or 4/4 rhythms and stress how far the body can stretch, rather than how it gets there or why it is going. It is important to be aware of the qualities of each movement and how it feels. For example, in doing a plié most teachers ask students to pay attention to the position of the tailbone, the relationship of knees to feel, etc. Rarely are students asked to focus on the plié as an experience of self; sensing themselves as stable and in full control as they lower and rise, being aware of

Students in the dance therapy practice class sense lightness (above) and strength.

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[1] The Program is partially funded by an NIMH Grant (PHS #1273901).

whether they prefer being up or down. This awareness of the interrelationship between feelings and movement is the basis of dance therapy and should be enhanced by the dance experience. It can also be furthered in other ways such as acting classes, encounter groups, and psychotherapy.

Improvisation is another invaluable part of dance training for the future dance therapist. It is preferable that improvisation occur in conjunction with the learning of technique and if possible as part of the technique class itself. It is here that the student discovers how to use his repertoire in new combinations and becomes aware of the complexity inherent in a simple phrase and the myriad ways in which a simple pattern can evolve into a meaningful statement.

There are other experiences outside formal dance training that help develop awareness and extend the movement vocabulary. For example, Tai Chi Chuan, a Chinese exercise form created by Taoist monks, stresses slowness and even flow. Yoga develops concentration and unity of breath and action. Sensory awareness training encourages becoming more aware of and responsive to total functioning.

Folk and ethnic dance are important ways of experiencing the ways people interact when they get together. They may all move as one, or they may enact separate roles such as follower, leader, buffoon, or performer. Formations—such as circles, squares, lines; face to face, one behind another, diagonally across from each other; moving all together, with partners, in trios—either encourage or preclude the development of particular relationships. Each cultural group uses space and dynamics in ways unique to its own history and ways of communicating. Some folk dances are used to excite and exalt, others to recover and recreate and celebrate.

Anatomical knowledge of the body is essential in understanding the nature of movement. This becomes most alive and useful when the skeletal structures and muscles examined are the students' own.

Skill in the use of a notation system is valuable because it provides training in objectively observing and recording movement. The Laban methods of movement analysis are especially valuable. Labanotation trains the eye to see exactly where and when a movement occurs. Effort-shape stresses how a movement is done, i.e., what the dynamics (efforts) are and what parts of the body are used.

These are some dance and dance-related activities that can develop the movement skills and strengths needed for dance therapy training. Other parts of dance therapy preparation should include courses in psychology, sociology, and anthropology, plus any additional experiences that encourage an understanding of the interrelationship of the body and mind, self, and society.

Chapter X

DANCE EXERCISE

DANCE AS A LIFETIME SPORT

A teacher of dance for over 20 years contends that dance should be included in the lifetime sports physical education program.

Dance is one of the lifetime sports. This phrase may well shock both physical educators and dancers, but dancing is a way of gaining physical fitness and maintaining it throughout one's life. Through the discipline of dance, the body can increase its flexibility and range of motion and improve dynamics, vitality, strength, endurance, spatial perception, and rhythm.

Physical fitness rarely "just happens." It is generally the result of knowing what to do. Students in secondary school and college have a final opportunity to gain the motivation, the knowledge, and the skills that will help them throughout their lifetime to maintain physical fitness. Dance can accomplish these goals in the physical education program.

When students reach the high school they are ready for movement such as social dance, folk and square dances, modern dance, and other dance forms that are more challenging, mentally and physically, than their elementary school movement education experiences. Dance is a coeducational activity, requiring agility, rhythm, and vigor and contributing emotional, social, mental, and aesthetic values to the physical education program.

In modern dance, each individual competes with himself just as in jogging and many other lifetime sports. Modern dance uses the total physical, mental, and emotional responses of the individual. It utilizes specialized techniques, terminology, literature, and teachers to satisfy the need for self-expression in a socially acceptable manner.

Modern dance in a "dance for physical fitness" program can be of tremendous benefit to both men and women, but especially for women. Recently there has been much discussion among physical educators about the importance of lifetime sports for girls and women that will develop and maintain strength, flexibility, agility, and endurance. Each woman should learn the unique characteristics and needs of her own body. She needs to learn what physical and health practices will provide the greatest benefit to that unique body and mind and to discover what that body can do. Modern dance has great potential for fulfilling physical, social, and psychological needs.

Most women, from their teens, have a desire to improve their figures, to be physically attractive, and to be better coordinated and more graceful. Dance can motivate girls in the physical education program by helping them attain desired objectives. Once dance activities become an established part of their lifestyle, students are more apt to continue good physical fitness practices throughout their lifetime.

A disciplined body is as vital to success in dance as it is in any sport. A dancer's body must be disciplined and sensitive to its environment. Emphasis on good body mechanics will help the student learn to protect her physical instrument from injury. Good breathing habits help in increasing endurance. Improved posture, balance, and flexibility result in more efficient movement.

Warm-up techniques should include principles relating to the prevention of injury and increasing the range of movement in the joints and muscles. Sudden, violent movements should be avoided in a warm-up as they can result in muscle tears, especially if the muscles are "cold." The teacher should avoid too much lecture; the emphasis must be on doing and "feeling with the muscles." The student should be taught the safest and most efficient way for the body to move. For example, when the knee flexes, it should do so over the center of the foot; if the knee is allowed to roll inward, permanent damage can be incurred. After warm up exercises, students may perform limbering and stretching techniques. The purpose of warm up exercise is to stimulate the body physiologically and psychologically, prepare it for more strenuous work and to develop balance, coordination, general flexibility, range, and strength.

A dance for physical fitness program should meet several sessions each week for a time period ranging from forty minutes to over one hour. One part of the class or work period should be varied with basic locomotor techniques in which the body travels along a route or path using feet, hands, knees, or some other part of the body. The more traditional locomotor techniques of walks, light runs, slides, gallops, skips, and combinations of these may be utilized to add variety to the students' vocabulary of movement, improve coordination, develop a sense of rhythmic perception, develop confidence, and develop group work skills.

The instructor should emphasize more rapid locomotor activities to increase cardiovascular endurance. Use

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some of the principles of interval training, in which physical stress is interspersed with recovery periods during which activity of a reduced intensity is performed. Hops, jumps, leaps, or rapid rhythmic patterns using vigorous effort may be used. The student must learn good techniques but must also learn how to relate the intensity and quantity of muscular exercise that is best for her and then work to increase her unique potential.

During recovery periods, students can develop movement fundamentals and dance skills. Students should keep in mind that they will not develop strength by the repetition of exercise of the same intensity; intensity should be varied. Guided by the instructor, the student could utilize such activities as traditional dance steps or the study of movement flow, quality, style, and effort analysis.

Through dance activities students can be encouraged to utilize the movement and effort posibilities of their entire organism. Each student has a right to experience the enjoyment which rhythmic activity can bring through an opportunity to develop as much efficiency of movement as possible. By developing a kinesthetic perception of line, movement, rhythm, and grouping in time and space, each student will improve her sensitivity to the stimuli that life provides.

The teacher in the physical education program should help people of all ages build and maintain beautiful and efficient bodies. Through technical control and self-discipline can come freedom for the instrument of the body and self-confidence for the personality. A successful progression of dance activities can result in unleashing the creative forces that we all need to utilize to gain a feeling of fulfillment. Dance in education is not an end in itself. Its aim is to integrate through understanding the mind and body of the individual. This concept of wholeness can be achieved through dance by giving the student the power to move with strength and endurance, the skill to move with flexibility, timing, balance, dignity, and relaxation, and the motivation to utilize the total sense of movement that joins music, grace, and health.

Dance techniques and analysis can furnish the building blocks for relating all kinds of movement, from everyday activities to sports skills. Students at many differing levels of physical fitness benefit from the processes involved in dance as a lifetime sport.

Perhaps dancers can borrow a phrase that is popular with jogging enthusiasts: run for your life. Through dance for physical fitness we can make life more interesting, and exciting, and more beneficial to all. Dance for your life! ☐

"aerobic dance" (not really dance at all)

"Aerobic dance" is not a new kind of dance, nor is it an old one either. Indeed, it is not dance at all. Rather, it is a kind of activity which uses movement (sometimes dance-like movement) to condition the body physiologically.

The term comes from "aerobe," a plant which requires elementary oxygen for respiration. "Aerobic" means the ability to live and grow in the presence of free oxygen. From research dealing with certain physiological aspects of movement, it is clear that "aerobics" deals with "that form of exercise which forces the body to use increased amounts of oxygen." Endurance and greater efficiency are believed to occur in direct proportion to oxygen consumption. "Aerobic activity" is a process whereby one may improve cardiovascular state by intensive overload of heart, respiration, and circulation. In the system called "aerobics," there are formulas and tables to indicate the kinds of activity as well as the overloads suitable for physiological improvement.

Kenneth Cooper first used the term "aerobics."[1] He explained that aerobic exercise demands oxygen without creating a large oxygen debt, as opposed to "anaerobics," which creates so large an oxygen debt in so short a time that heart and lungs are incapable of supplying enough oxygen and demand stopping the movement in order to recover. The main objective of the aerobic exercise program is to increase the maximal amount of oxygen that the body can process in a given time. Cooper calls this "aerobic capacity." With the American public's growing attention to all aspects of fitness, efficiency, and youthful vigor this emphasis upon increased vital capacity and healthful cardiovascular state is not surprising, particularly since it has been found to be so basic to overall health.

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Qualifying activity as "aerobic dance" may motivate some people to try it, especially those who dislike "exercise" or "conditioning," yet still feel guilty about how little they exercise. It promises more glamour, less work, and more fun; when accompanied by "good" music it may offer a cultural uplift! But obviously, this is just a placebo and not a very good one at that. Aerobics is a serious and specific activity in itself; it is not a recreational, theatrical, ethnic, social, or performing art form.

Already there is a long and confusing list of dance forms; we need no more. There is tap dance, social dance, classical ballet, contemporary ballet, modern dance, acrobatic dance, jazz, children's dance, dance drama, character dance, educational dance, dramatic dance, professional dance, ethnic dance, creative dance, folk dance, pre-classic dance, musical comedy dance, religious dance, rhythmic dance, and dance therapy—among others! Each of these forms implies characteristic uses of movement as well as objectives for these movements. It is not beyond the range of possibility that any of these forms might be used to fulfill an exercise program for aerobic sessions, yet few have been suggested by those who make up reference tables.

In 1968 Kenneth H. Cooper wrote the best seller, Aerobics, proposing programs of age-adjusted fitness categories for men and women interested in improving their cardiovascular health. In The New Aerobics, he expanded the range of exercise options for individual guidance and greatly popularized his initial concept.[2]

In both of his books, Cooper gives many exercise charts which indicate the kinds and performance of activity recommended. For example, a person who chooses to walk might start by walking one mile within 15 minutes five times a week, for five points on Cooper's scale. By the end of seven weeks, the walker should be able to go two miles in 28 minutes five times a week, yielding 20 points. By the 16th week the distance might be up to four miles in 55 minutes three times a week, for 33 points. These are just randomly selected samples, with no regard for the important medical examination, initial testing, cardiovascular condition, age, sex, and other important variables which are considered before setting up programs for those participating in such a program.

In Aerobics for Women, Mildred Cooper wrote:

> I'm convinced that dancing has an aerobic effect. It's fun, of course, but I also believe I gain fitness from it. Many of my women friends enjoy it too; we sweat, and we benefit from it, but we have no way at our disposal to measure the benefit.[1]

She also reported that her husband Kenneth Cooper was "becoming more and more convinced that professional dancers are in exceptionally good physical condition." He knows, she wrote, "that they are not only superbly fit in the aerobic sense, but that they depend on vigorous exercise as a means of keeping in the shape to dance professionally."

Cooper was unable to quantitate the exact oxygen cost of continuous dancing but estimated "aerobic points might be awarded for a time period of 30 minutes." He suggested a breakdown of points for square dancing, polka, waltz, modern, and some rock forms but made no further clarification.

In order to fulfill the exact time, intensity, and range of dance movement suited to the aims of aerobics, there must be considerable research completed to evaluate even the more traditional or usual kinds of dance steps and techniques. It serves neither dance nor aerobics to over simplify all this and call a technique class "aerobic dance."

There are no dancers, however, who are unaware of parallels in their technical preparation with the overload principles of aerobics. Sometimes the dancer speaks of increased endurance, particularly the ability to go longer with no appreciable decrease in intensity of movement. Whether it be ballet barre, modern dance technique, floor or space studies, elevations, turns, falls—indeed any of the moves to be made—all of these are increasingly demanding upon the respiratory, circulatory, and neuromuscular systems. Dancers work up to capacity, and, as they improve, go beyond where they were, daily facing the realities of greater stress—ever farther, higher, faster, slower, more times, with greater weight shifts and increased complexities as they persevere in more difficult tasks.

Dancers seldom use the term "aerobics," yet the principles are operating in every class, every rehearsal, every performance. But aerobics is a method, a means for conditioning the cardiovascular system. Dancers, as well as anyone else, may increase their aerobic capacity and become more able and complete performers, but this is a means, not an end. One does not dance in order to improve health; one seeks such health in order to better develop the ability to perform. If the activity is qualified, by the term "aerobic," it emphasizes the established paths to attaining maximum oxygen consumption with no undue oxygen debt. If it is dance, it deals with whatever form of dance is concerned, whether projecting an ethnic image, celebrating national origins, enjoying social interaction, developing a theatrical display, or projecting an artistic illusion.

Footnotes

[1] Kenneth H. Cooper, Aerobics (New York: M. Evans, 1968).

[2] Kenneth H. Cooper, The New Aerobics (New York: Bantam, 1970).

[3] Mildred Cooper and Kenneth H. Cooper, Aerobics for Women (New York: Bantam, 1973), p. 134.

One does not dance in order to improve health; one seeks such health in order to improve the ability to perform.

. . . also from AAHPER

AESTHETICS FOR DANCERS

A selected annotated bibliography of books and articles, from ancient to modern times, dealing with dance aesthetics. Provides the dancer and dance educator with a rich source for understanding dance as an art form. 1976.

ARTS AND AESTHETICS: AN AGENDA FOR THE FUTURE

A proceedings of the conference held at Aspen, Colorado on June 22-25, 1976, sponsored jointly by CEMREL, Inc. and the Education Program of the Aspen Institute for Humanistic Studies, and supported by the National Institute of Education. The conference focused on several areas of research for arts and aesthetic development including testing, revising theories, optimizing learning, relationship of cultural values to aesthetics, evaluation, educational policy, data collection and creating a national center for research in arts and aesthetics. 1977.

CHILDREN'S DANCE

A book designed to show how dance can be used in the classroom in lively, innovative ways. Appropriate for the classroom teacher as well as the specialist in dance and physical activities. Covers such topics as dance as an expression of feeling, folk and ethnic contributions, dancing for boys, and composing dance. 1973.

COMING TO OUR SENSES

This manifesto designed to give the arts educational priority along with the more traditional disciplines, is a result of a three year study by the Arts Education and Americans panel chaired by David Rockefeller, Jr. It calls on every level of government, teachers, arts specialists, school administrators and parents — not merely to teach children about the arts themselves, but to enrich learning in general by a greater emphasis on arts in our educational framework. Among the 98 recommendations, the panel calls for the reconstruction of the Office of Education to a cabinet-level department with a special advisor for arts and education. It also recommends creation of a National Center for Arts in Education, a federal agency that would coordinate information about artists, programs, funding and research. The National Dance Association participated in interviews for the project. Well illustrated. 1977.

DANCE — A CAREER FOR YOU

A pamphlet with basic information for anyone interested in a career in dance — as a teacher, therapist, performer, notator, choreographer or recreation leader. Includes information on training, knowledge and skills required; personal qualifications; salaries; sources of employment opportunities; and details on several dance-related careers. 1977.

DANCE AS EDUCATION

Prior to this publication, statements on the value of dance as a discipline and how it may best be experienced were found in only a few books and articles, each reflecting a single author's view. There was a lack of universality on issues of concern to dance and a need for credible and readily accessible information deemed essential for creating, guiding, evaluating and defending dance experience. Recognizing this void, the National Dance Association conducted a nationwide survey to determine the issues, then held a national conference of representatives of major dance organizations to refine the issues and develop platform statements. The result was this publication, which includes statements on the what and why of dance; dance in education; the right of access to dance; curricula in dance; qualifications and preparation of dance teachers; certification; the dance resource specialist and non-certified teachers of dance (classroom teacher, arts teacher, physical educator). This beautifully illustrated book carries a resolution endorsed by seven national associations, including the American College Dance Festival Association, American Dance Guild, Inc., Association of American Dance Companies, Committee on Research in Dance, Country Dance and Song Society of America, and the Sacred Dance Guild. Since publication, it has also been endorsed by the California Dance Educators Association. Partially funded by a grant from the Alliance for Arts Education, it has been distributed nationwide to state AAE Committees. Project director, Araminta Little. 1977.

DANCE IS

A 12-minute slide-tape developed as a companion piece to *Dance As Education* to disseminate ideas in the book. A series of 80 slides with narration largely based on the book, it presents dance in its many forms and cultures. An excellent visual presentation for public information, career classes, introduction to dance, conference and convention programs. Offers an effective means of introducing to parents, school administrators and the general public ways in which dance experiences contribute to the education, growth and joy of children, youth and adults. Partially funded by a grant from the Alliance for Arts Education, it has been distributed nationwide to state AAE Committees. Project Director, Araminta Little. No rentals. 1978.

DANCE DIRECTORY: PROGRAMS OF PROFESSIONAL PREPARATION IN AMERICAN COLLEGES & UNIVERSITIES

Contains information about colleges and universities which offer dance curriculums at the undergraduate and graduate levels. Information on each institution includes type of program (dance education, performing arts, dance concentration), course offerings, teaching personnel, enrollment and degrees offered. 10th ed., 1978.

DISCOVER DANCE

Presents basic ideas, potential values and suggested activities for teachers on the secondary level. Provides administrators with basic framework for developing a dance curriculum. Materials have been compiled by teachers from all over the country who are offering dance as an integral part of the curriculum — as a subject area in the fine arts department, as part of the physical education curriculum or as a classroom activity related to an area of study. Ideas, activities and guidelines are presented in such a way that teachers can adapt them to their own unique teaching situations. 1978.

DANCE HERITAGE — FOCUS ON DANCE VIII

A book for all people interested in dance; its illustrious past, exciting present, and limitless future. Part I (Heritage) is devoted to historical aspects of dance. Part II (Festival) contains articles that attempt to answer the question "Why do we have cause to celebrate?" Part III (Horizons) presents some of what is happening now in dance and what may be the wave of the future. The list of contributors reads like a "Who's Who" in dance. 1977.

A VERY SPECIAL DANCE

A 16mm sound and color film developed in cooperation with NBC/TV of Salt Lake City. Focuses on the work of Anne Riordan, dance educator, with mentally handicapped young adults. The group has won wide acclaim. The film reveals the wonderful abilities of handicapped persons to be creative and to communicate with others through this art form. It will be distributed nationwide to state AAE Committees. Available 1978.

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